MUSIC CONNECTION

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ARTIFICIAL INTELLIGENCE
An Existential Threat or New Creative Frontier?

ART ROCK LA Takes Center Stage

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Tab Nkhereanye ▪ Granddaddy
Nicki Minaj ▪ J.T. Harding ▪ Jules is Dead
+ UNSIGNED LIVE REVIEWS

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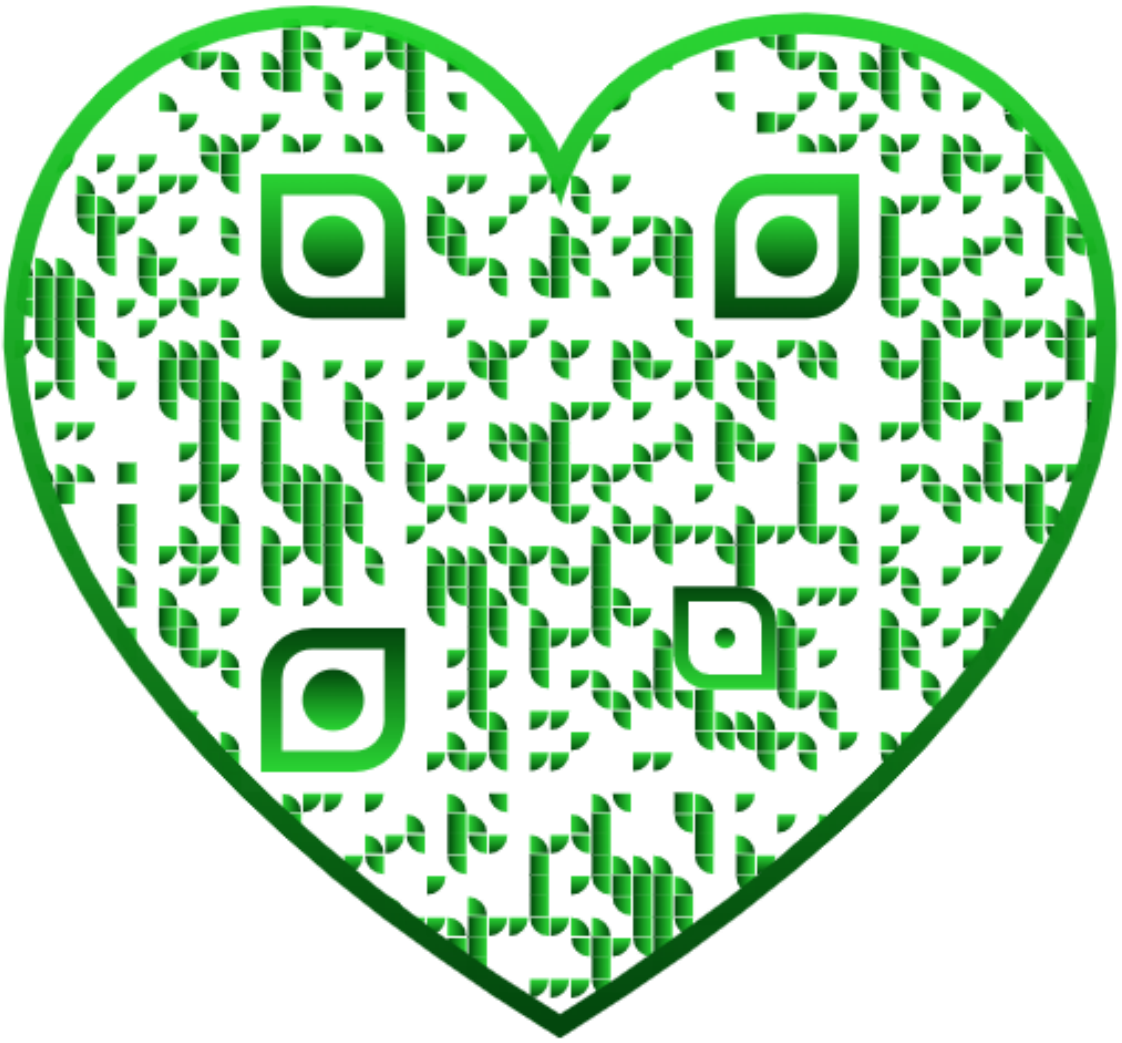

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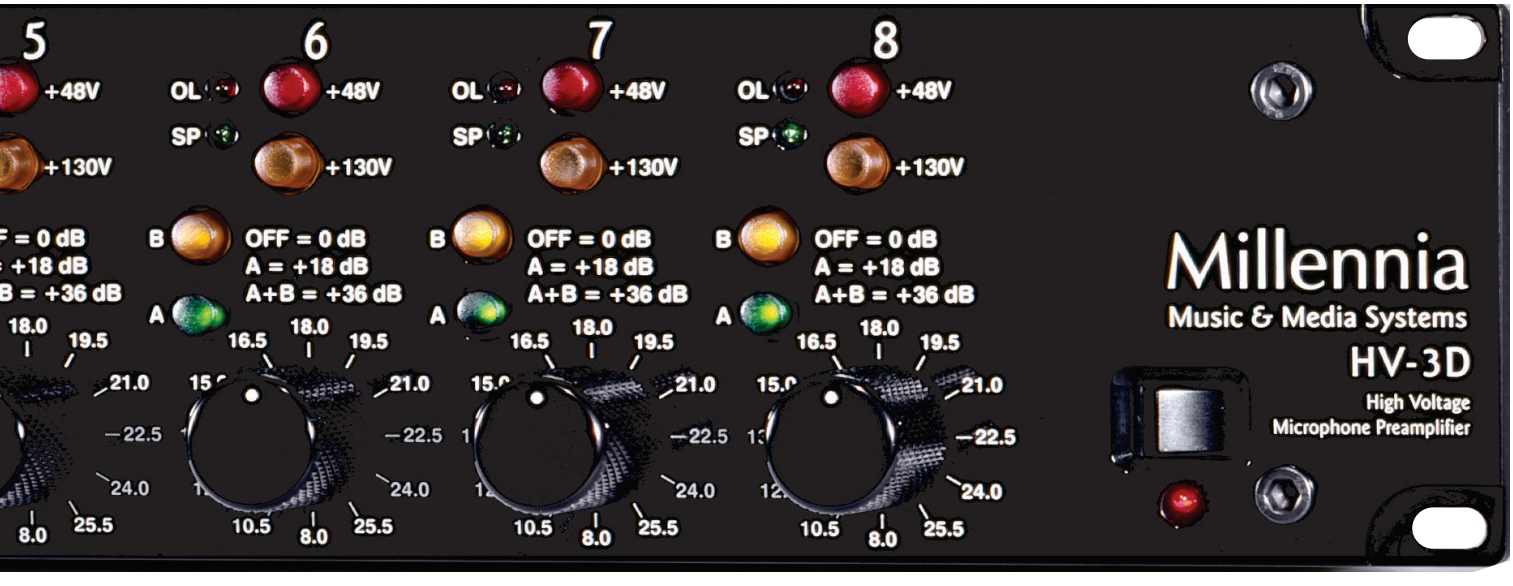

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Kane Brown

MC's Q&A with the country phenomenon gets to the marrow of how he has steered his career so successfully. Brown was an unlikely face and voice to shoot to the top, and is now headlining sold-out stadium tours, supporting latest release, *Different Man.*

By Dan Kimpel

Photos: Angelea Presti

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Artificial Intelligence: Threat or New Frontier?

MC speaks with a group of industry execs who share their insights about the pros and cons of Artificial Intelligence technology on artists, songwriters and performers.

By Andy Kaufmann

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SRO PR

sropr.com

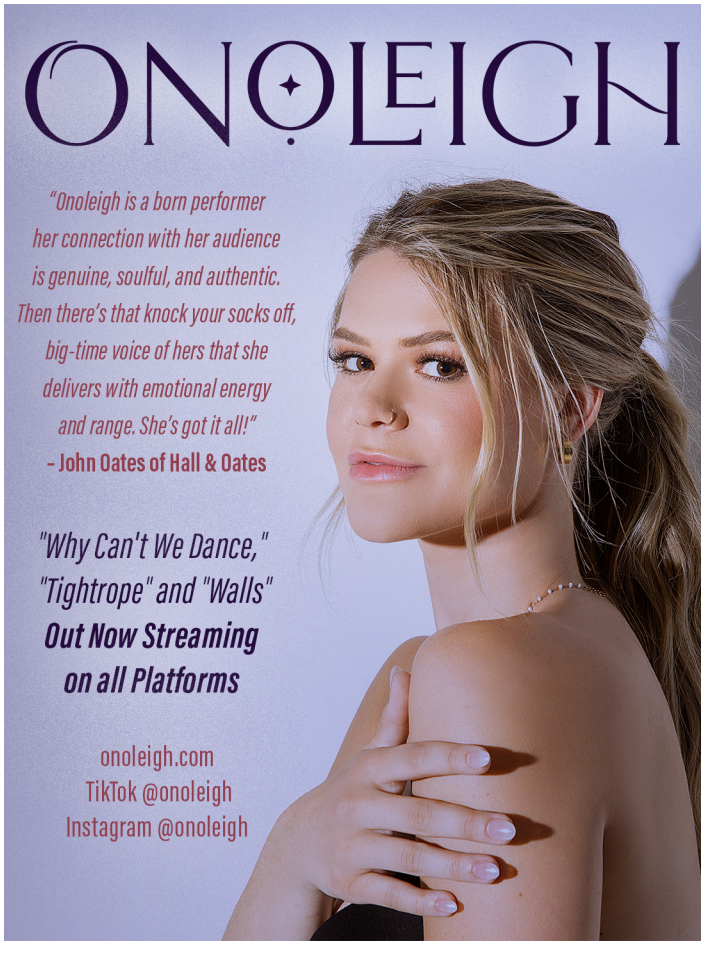
Premiere PR Firm for 25-Plus Years: A 2019 quote in *Music Connection* about SRO PR's enduring success and influence in the industry remains relevant, as the firm launched in 1995 by veteran rock journalist and publicist Mitch Schneider as MSO (Mitch Schneider Organization) closes in on its 30-year anniversary: "One of the world's premiere public relations firms... (the) roster is eclectic and encompassing. It includes various styles and genres, superstars, musical legends, festivals, award shows and emerging artists. That diversity enables them to obtain coverage in multiple outlets and mediums, from underground to mainstream."

Eclectic History: The company was rebranded to SRO PR that year to reflect the promotion to partner of Marcee Rondan, who joined Schneider's previous company, Levine/Schneider PR, in 1989. Establishing itself as an indie powerhouse, SRO PR's dynamic array of clients over the years includes David Bowie, Tom Petty, Janet Jackson, Rod Stewart, Soundgarden, and it has represented Ozzy Osbourne since the company's earlier incarnation the late '80s. Schneider and his team did publicity for Coachella's first dozen years and this past year was hired to work with Powertrip, Goldenvoice's heavy metal festival that takes place on the Coachella grounds. With offices in Los Angeles, Nashville, Phoenix, San Diego and Las Vegas—where Schneider relocated in 2020—SRO PR's team of publicists includes Lyndie Wenner, Kelly Walsh, Andrea Faulk and Hillary Smoot, who was brought on board for her extensive Vegas-centric portfolio and to build the company's presence there. Schneider is proud that in all incarnations, his company has been a female-strong company.

The More Things Change: Even as music consumption has morphed into digital and streaming and social media drives fan and artist interactions, Schneider says the goal for major acts (which he calls "the lottery tickets of PR") remains the same—getting them on the network morning shows, "Saturday Night Live," Los Angeles Times, New York Times, Rolling Stone, etc. Major guitar magazines are also highly coveted, as SRO PR's recently scoring covers for Brian Setzer on Guitar Player and Vintage Guitar prove. "Legacy clients still want to get into print," Schneider says. "There's an expression I heard when I first got into the business: A cover is a cover is a cover. Print and TV remain supreme." In the current environment, he and his team have to keep up with niche websites in country and hard rock, which have largely replaced major print magazines. For bigger names, podcasts like Marc Maron's are a coup as well. For up-and-coming indie artists, a clever approach is necessary—like photoshopping Vegas alternative band Crashing Wayward's debut album onto an image of the groundbreaking Sphere venue.

Lead Single Foreplay and Social Media Impact: Back in the day, PR firms like SRO would do campaigns around full albums as they dropped. These days, there has to be equal focus on getting attention for lead singles and video (aka "musical foreplay") to keep fans engaged—especially for artists who are not major stars or going on tour. Often these artists will want a video premiere on a specific high-profile website. One of the other major changes is that artists used to hire publicists for a full year to see a project and tour through. Now, it's more likely to be three to five months because once the project is out, some artists can coast on social media and keep fans entertained and updated there.

Contact SRO PR 818-266-9285



Peggy Monastra

Vice President
G. Schirmer/AMP

Wise Music Group/G. Schirmer announced the appointment of **Peggy Monastra** as the new **Vice President** of **G. Schirmer/Associated Music Publishers**. Monastra has accepted the position after serving for many years in various capacities at Schirmer, including Artistic Director, Director of Promotion, and more recently as Promotion Advisor for Opera. "As we continue our journey of bringing music into the world in new ways, Peggy's exceptional vision and unwavering dedication will undoubtedly play a pivotal role in shaping the future of G. Schirmer/AMP," says Robert Thompson, President. For more, contact bobbi@bobbimarcuspr.com.

Glenn Roop

Key Account Manager & Consultant Liaison
Audix

Audix has announced the appointment of **Glenn Roop** to the position of **Key Account Manager and Consultant Liaison**. In his new position, Roop will oversee the cultivation of marketplace client relationships and drive brand expansion with a focus on product-oriented solutions. "Videndum is committed to continually improving our value proposition for our customers and end users," says Bjørn Rennemo-Henriksen, Audio Sales Senior Director. For more, contact margaret@msmediainc.com.

Ariane Coldiron

SVP, Corporate Events
PRG

PRG (Production Resource Group), a leading provider of production solutions for entertainment and live events, has announced the hiring of **Ariane Coldiron** as **Senior Vice President, Corporate Events**. Coldiron will head the Corporate Events division, reporting directly to PRG CEO Stephan Paridaen. "Ariane's extensive industry experience has uniquely equipped her for success in this key role," says Paridaen. "She is a well-known and much-respected figure in the corporate events space, with long ties to agencies and show organizers." For more, contact PR@hustleandco.com.

Mark Hill Jr.

Senior Vice President, A&R and Business Development
Create Music Group

Create Music Group, a leading music and entertainment companies, announced that **Mark Hill Jr.** has been named **Senior Vice President of A&R and Business Development** at the company. In his new capacity, Hill will lead the company's A&R team, guiding their front line release business and strategic partnership marketing. "Mark is at the forefront of music culture and has been paramount in the success at CMG," says the company's Founder and CEO Jonathan Strauss. For more, contact dominique@spinlab.net.

Mike Chuthakieo

Chief Revenue Officer
88rising

88rising, the internationally renowned music and media company amplifying Asian talent and culture, announced the appointment of **Mike Chuthakieo** as their inaugural **Chief Revenue Officer**. He will report directly to C.E.O. and Founder Sean Miyashiro. "88rising's explosive growth over the past years has been phenomenal to watch," says Chuthakieo. "I'm humbled and excited by the opportunity to join the team and apply my expertise to continue broadening the reach of this cultural powerhouse." For more, conact jen@theoriel.co.

Adam Steel

Visual Content Manager
Audient

Audient announced the appointment of **Adam Steel** as the new **Visual Content Manager**, with the responsibility of continuing to drive Audient's visual communications strategy forward. Adam joins Audient from his previous role as a studio owner and successful audio YouTuber, bringing with him a wealth of professional audio and video experience. "I have had the fortune to work with many companies and brands, but Audient has always stood out to me above all the rest," says Steel. "I am thrilled to be given this opportunity to help enhance the Audient and EVO customer experience." For more, contact anne.liversidge@audient.com.

Marianne Goode

Senior Vice President, Music Creative Services
Universal Studio Group

Universal Studio Group (USG) announced that Marianne Goode has joined the team as SVP, Music Creative Services. She will report directly to Mark Binke, EVP, Production Operations for UCP and Jerry DiCanio, Production Operations for Universal Television (UTV), replacing Alicen Schneider, who recently retired. "I'm thrilled to join USG and for the opportunity to lead the exceptionally talented Creative Music Services team," says Goode. For more, contact Brenda.Ciccone@nbcuni.com.

Shanna Strassberg

Vice President, Development and Strategy
C.A.M.P. 615

Production company C.A.M.P. 615, has added Shanna Strassberg as VP of Development and Strategy to oversee the company's growth. Most recently the VP of Music and Talent at CMT, Strassberg is an Emmy® Award winning executive with 20 years of industry experience and across series, specials, live events and more. "I have worked closely with Mary [Hilliard Harrington partner] on a variety of projects and have always valued her vision, incredible work ethic, and commitment." says Strassberg. For more, contact kristie@thegreenroompr.com.

◄ VOCOPRO SMARTOKE-PRO

VocoPro's SmartOke-Pro is a karaoke receiver/mixer with two wireless hand-held microphones and the PV-Wedge-II 100-watt 2.1 channel powered floor wedge monitor with stereo sound and sub-woofer. Everything you'll need to have a blast getting into the fun!

The system starts with a wireless microphone receiver/mixer that connects to an Internet-connected Smart TV via its optical output digital output using either the included fiber optic cable or the analog RCA/Mini jack cables. You may also just stream wirelessly via Bluetooth from a cell phone, tablet or laptop.

There are thousands of songs on YouTube and/or any of your favorite karaoke apps—all songs are there with lyrics in sync with these backing tracks.

A real party-starter, you can sound like a vocal star through the included monitor speaker with stereo vocal effects. Great for duets the two included wireless microphones easily allow you to create club/bar-like karaoke sound and have remote control over the mix. There is an Aux in for connecting a CD/DVD player for playing any stereo audio source such as your own music tracks for rehearsal.

I set up and connected the receiver and powered speaker just beneath the table for my LG 55-inch TV. YouTube.com (among others) has karaoke videos with lyrics in sync with realistic-sounding backing tracks. Most songs have beautiful visual background effects and you can join a whole community of professional and amateur karaoke singers.

I liked that the receiver has a microphone output (only) to connect to a bigger PA system or use it for recording your vocal only. The receiver has a stereo output that can drive other powered stereo monitors.

There are four audio modes to accommodate any karaoke production methods. VocoPro's SmartOke-Pro makes a great and easy way to buy the entire karaoke "rig" in one integrated package. I use it for singers to rehearse their vocals when recording at my studio; it is the best and least expensive way for non-technical people to get into karaoke. VocoPro's SmartOke-Pro sells for $459 MSRP.

tinyurl.com/4m4fpr57
vocopro.com

► GAMMA SERIES ATLAS BOOSTED OVERDRIVE PEDAL

The Gamma Series Atlas Boosted Overdrive Guitar Effects Pedal has a tube amp-style overdrive with controls for Level, Tone and Drive. The Boost toggle switch will then bring in additional low frequencies and more high frequency cut to offer two distinctively different tube amp overdrive sounds. This pedal is designed to preserve the guitarist's dynamics and articulation with volume, tone and pickup changes easily heard and not "washed out."

The Atlas features straight ahead design and operation, a stunning metal-flake paint job covering a heavy-duty/rugged full-sized metal chassis. The metal knobs bring it all home for me as a rugged, road-worthy piece.

It is powered from either an internal 9-volt battery (50-hours run time) or 9-volt DC power supply and can be used as a standalone pedal or part of a pedal board rig. Other features include: both a mono audio input and output and it has a buffered bypass mode for consistent level and tone in any setup.

The newest in the Gamma Series—the Atlas Boosted Overdrive Guitar Effects Pedal measures 4.59" (D) x 2.75" (W) x 2.19" (H) and sells for $79.99 MAP.

guitarcenter.com/GAMMA

▼ HERITAGE AUDIO RAM 1000 MONITOR CONTROLLER

Actually, purpose-built for compact personal recording studios, the RAM 1000 (that's Reference Audio Monitoring) has everything you'll need to monitor your stereo music in the highest musical fidelity possible.

The RAM 1000 is for stereo monitoring with up to three input sources including Bluetooth wireless using either APT®, AAC and SBC codecs. When a co-writer or producer comes in with an idea or a melody or maybe a certain sound on their cell phone, just play it out on BT and everyone in the room hears it on the same monitor speakers together.

The other two sets of stereo inputs can be either professional +4dBu level XLR jacks or -10 dBv level TRS jacks (switchable). This is a valuable feature for the accurate comparison of your mix's overall sound and loudness with what is "out there" streaming. All three inputs maybe monitored at the same time in any combination—they are mixed together so the loudest source wins! Furthermore, both Stereo Outs work at the same time so Output 1 could feed your monitor speakers and Output 2 could feed a cue system or another set of speakers out in your studio room.

There are two LED VU meters to measure the actual electrical level of the audio. Other very 'pro' features I find important in music production studios are the good-sized buttons for: -20dB Dim button, Mute, and a Mono button for summing the Left & Right channels in the monitors only. I also cannot work without a proper stereo headphone master volume control and the unit's large, easy-to-find impressive Master volume control knob.

I tried the Bluetooth system with my iPhone (AAC) and it paired immediately. The headphone amp is capable of driving any impedance headphones louder than loud with good bass. RAM 1000 is USB-C-powered, but a power supply was not included. I used the wall wart that came with my iPhone.

This is a fantastic monitor controller for the modern project studio! It is easy to use and works and sounds great! It sells for $499 MAP.

Heritage Audio is handled by via RAD Distribution.

raddist.com/en/products/ram-1000

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◀ CAD AUDIO CX1 AND CX2

CAD Audio, a venerable 90-year-old pro audio company, has expanded its Connect Line of its audio interfaces, small mixers, and studio/podcasting packs with the introduction of the CX1 and CX2 Audio Interfaces.

At $49.99 MSRP, the single-channel CX1 is the perfect "on the go" interface for podcasters or music producers who want a small, great-sounding interface with 48-volt phantom power for recording using a condenser mic.

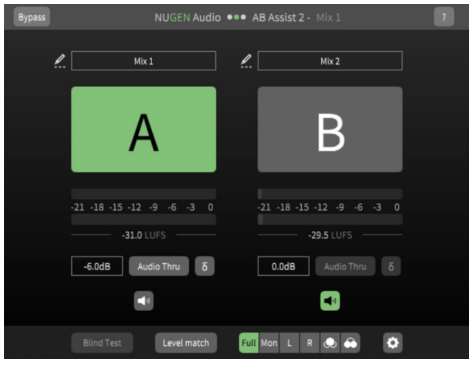
I found using the CX1 easy—it's connected and powered via an included USB-C cable connected to your laptop. The CX1 features an XLR Combi input jack located right on the front panel for either an XLR microphone or a line level signal using its ¼-inch connector. The CX1 has a smooth feeling Gain control for setting recording levels, a stereo headphone jack, and also a full-range Monitor control for setting the headphone volume and the L/R RCA output jacks on the rear panel.

For stereo recording at $79.99, the CX2 is just as easy to use and is also USB-powered. The CX2 has a switch for either Line/Mic XLR inputs like the CX1 but adds the Inst (instrument) switch for an additional 3dB more gain for sensitive, higher impedance instruments like direct guitars.

The CX2 has individual signal present and clip LEDS for both inputs and a separate headphone volume control. Other features are the Mono/Off/Stereo switch for combining inputs 1 and 2 into mono recordings for podcasting. Like the CX1, the CX2 has an on/off switch for 48-volt phantom power on the read panel.

Both the CX1 and CX2 deliver high-quality 24-bit professional recordings at up to 96-kHz sample rates. Both units have front panel headphone jacks and rear panels with L/R outputs and USB-C jacks. Both units are compatible with nearly any recording software on Windows or Macintosh operating systems.

cadaudio.com/products



▶ NUGEN AUDIO AB ASSIST 2

Nugen Audio's new comparison tool AB Assist 2 "automates" and organizes the process of quickly and accurately comparing multiple audio streams. Now different performances or "takes" such as lead vocals, or streams of audio can be auditioned fairly. Making accurate decisions between sonic differences, plug-in changes, mix versions, and performances is made more scientifically yet AB Assist 2 is simple to use and bias-free.

With version 2 comes the utility to compare up to four different audio sources ranging from mono vocal/dialog tracks to surround mixes that use any channel count. Multiple plug-in instances inserted on each audio source will link together and communicate in this version automatically obviating all the trouble of setting up various send routing within your DAW system. I love this feature!

A useful "voting" tool in Nugen Audio's AB Assist 2 is the blind test function. By randomly naming the audio streams as X or Y, ensures a completely unbiased opinion while listening to audio sources—you will have no idea of which source is currently playing.

AB Assist 2 also has an auto-level match function that sets the short-term loudness (LUFS) of each of the sources to be the same—because sometimes a louder music mix can fool us into believing it is better.

This is a separate process from the Trim function that sets the subjective level between sources. You may also compare mono compatibility with the mono-check feature that cross-fades between sources to check how much of your stereo width disappears when combining (mixing) all channels together.

AB Assist 2 is now available for download and sells for $49 or $10 to upgrade AB Assist 1 to AB Assist 2.

nugenaudio.com/abassist

▼ D'ADDARIO'S NEW ACCESSORIES

There are three new standout accessories released in 2023 from D'Addario. The Comfort Leather Auto Lock straps are the newest in the D'Addario strap line that combines the easy security of Auto Lock with classic leather comfort and style. D'Addario implemented the simplest integrated strap locking system into D'Addario black, tan and brown leather straps in 2.5 and 3-inch widths to create both a modern and traditional look. Comfort Leather Auto Lock straps start at $58 MSRP.

Inspired by the original Grolsch bottle cap washer, the new Flex Lock Strap Blocks is a versatile option for players who do not want to modify an instrument or add a permanent solution to any part of their strap setup. Inexpensive enough to use on every instrument, Flex Lock Strap Blocks slip right over any endpin and can be removed and used with multiple instruments and straps. Flex Locks sell for $5.95 MSRP each.

The third new D'Addario Accessory is the Universal Neck Rest, a handy gadget for changing strings or for a safe way to lean a guitar or bass upright. Compact and easily transportable, yet strong and durable, it's made of an inert material that grips the neck of most stringed instruments without damaging the finish. Universal Neck Rests sell for $21.95 MSRP.

ddar.io/AccessoriesRoundUp

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 $ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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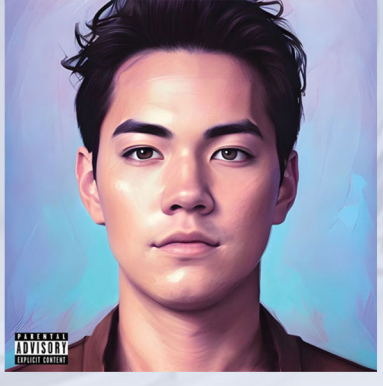

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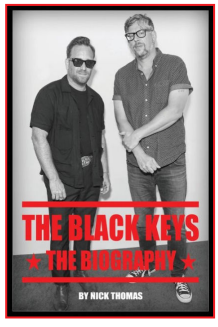
BOOK STORE

The Black Keys: The Biography

By Nick Thomas

(paperback) **$17.99**

Guitarist Dan Auerbach and drummer Pat Carney formed the Black Keys in 2001, merging alternative rock with electric blues, influenced by their industrious rust belt hometown. As underdogs who recorded their first two albums in Carney's basement, their 2010 album *Brothers* sent them on their way to becoming one of the biggest rock bands in the world. Nick Thomas, biographer of fellow Akron, OH band DEVO, thoroughly contextualizes the Black Keys' slow-but-steady success through photographs, anecdotes and interviews.

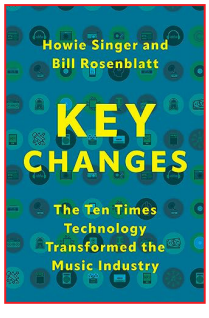


Key Changes: The Ten Times Technology Transformed the Music Industry

By Howie Singer and Bill Rosenblatt

(paperback) **$35.00**

In recent years, narratives about the music industry tend to hew to a common theme: it was humming along for decades until the Internet and Napster came along and disrupted it. *Key Changes* shows that the industry was actually shaken up not once in the 1990s, but 10 times over more than 100 years. The book provides an insightful perspective on the ways technology has fundamentally altered the music industry, throughout history and into the present era.

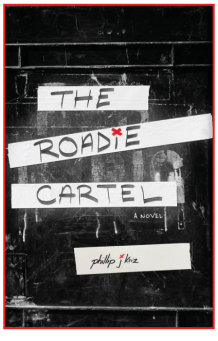


The Roadie Cartel

By Phillip J Kriz

(paperback) **$20.99**

Phillip Kriz has donned the roles of Crew Chief, System Engineer and Front-of-House Engineer for over 15 years, having worked with a slew of legendary acts (Guns N' Roses, Paul Simon, KISS, Carrie Underwood, *SNL*). Grasping from his experiences on tour, and touching on the plight of immigrants, *The Roadie Cartel* follows a Czeckloslovakian family immersed in drug trafficking under the cover of the music business.



Hardcore: The Cinematic World of Pulp

By Paul Burgess & Louise Colbourne

(hardcover) **$50.00**

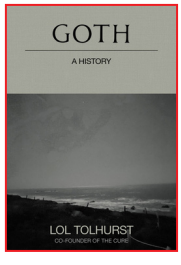
From the mid-to-late '90s, photographer Paul Burgess documented British rock band Pulp, taking photographs, video shoots, live gigs and other events during what would become the band's landmark album, *This is Hardcore*. In addition to previously unseen images from Burgess's archive, the book includes interviews with and quotes from band members, video directors, and more. It also showcases original artwork by artist Louise Colbourne and visual responses from younger artists and designers reflecting on the band's music and legacy.

Goth: A History

By Lol Tolhurst

(hardcover) **$29.00**

The Cure co-founder has compiled a historical memoir that explores the genre of Goth music and culture. Starting with the Origins of Goth, Tolhurst looks into the work of T.S Eliot, Edgar Allan Poe, Sylvia Plath and more, tracing influences to The Cure, Siouxsie and the Banshees, Bauhaus, Joy Division, and more bands who offered refuge for the misfits of the '80s and ever since. Stories from Tolhurst's personal memories as well as anecdotes from the musicians, magicians, and artists who made it all happen are entertaining and insightful. A must-have if your wardrobe is still blacker than black.

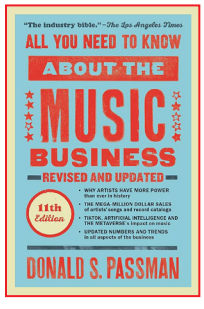


All You Need To Know About the Music Business, 11th Edition

By Donald S. Passman

(hardcover) **$35.00**

Consistently updated since 1991, Don Passman's renowned music business bible has been a launchpad for thousands of music industry careers. The latest 11th edition addresses the most pressing issues in today's music industry, including A.I., TikTok, multi-million dollar catalog sales and streaming. *All You Need To Know About the Music Business* is the go-to guide for both aspiring and working professionals in the music business three decades after its initial publication.



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Nathan Gluck/Vita Vocal Health

vitavocalhealth.com

Welcome Back Your Natural Voice: A well-respected cantor for over 40 years, Nathan Gluck was a popular and influential presence in that role for 32 years at Flatbush Park Jewish Center in the Mill Basin section of his native Brooklyn. The projection dynamics of his voice was so powerful that his chants filled the space without use of a microphone. Concurrently launching his career as a well-respected private vocal instructor, he has spent over 30 years helping students of all ages—from pop/rock singers and TV/radio announcers to children and older adults—achieve such power and "welcome back" their natural voices. Taking a holistic, individually customized approach which draws from the many different methods and unique cultural practices he has studied, Gluck—who calls himself a voice builder and vocal specialist—has helped over 2000 students from the U.S. and Israel to the U.K. make their natural voice better, stronger, clearer and more comfortable for the throat. One of his specialties is bringing back the vitality of the voice for those who have lost it. He was also able to bring back the voice of a client who had lost her voice completely to chemo. "As people get older, people often lose the vitality in their voice and I have learned how to bring back their youthful voice," Gluck says. "Most teachers concentrate on vocal exercises, but I have learned how to make the lungs stronger and fuller while also developing direct exercises for the vocal cords/folds themselves."

Natural Supplements for Voice, Throat and General Well-Being: Since launching its initial product line in 2014, his company Vita Vocal Health, has helped thousands of singers, musicians and "civilians" enhance their vocal health with natural, gluten, dairy and gelatin free supplements. The company's mission is summed up in their statement: "When you are done wasting time on solutions that don't work, try our health products. We've gotten some of the best feedback from real life performers like yourself." All supplement products are vegetarian capsules, manufactured in a facility that is FDA approved. All products are GMP and made in the United States.

Vita Vocal Throat & Voice Enhancer: This flagship product is a natural blend designed to boost and strengthen the voice to the max. After years of searching for the right blend, a voice specialist arrived at the perfect formula to help prevent vocal cord inflammation, minimize dryness, boost vocal clarity and soothe the throat—ensuring that the singing voice feels comfortable. It is a powerful blend of natural herbs and vitamins, including a flower known as Linden, American ginseng, slippery elm bark, chamomile and marshmallow root, plus many others.

Other Vita Vocal Supplements: The Vita Vocal Super Defense is a natural blend designed to boost and strengthen your immune health and fight against colds. Like the Throat & Voice Enhancer, it loosens phlegm and may help with laryngitis. It works in conjunction with that supplement to help clear sinus and respiratory passages and help the functions related to the lungs. Calming and Anxiety Ease is a stress relief and mood booster supplement that helps with stage fright. Memory & Focus Booster helps memory and cognition by supporting oxygen and circulation in the brain, brain cells and neurons. Vita Energy Boost plus Vision Support, which may assist with increased physical and mental stamina and improved endurance. Aller Relief reduces seasonal discomfort and sinus congestion while boosting immunity. VitaVocal's newest product is Sleep Support, which helps users fall asleep quickly, achieve quality rest and refresh their minds.

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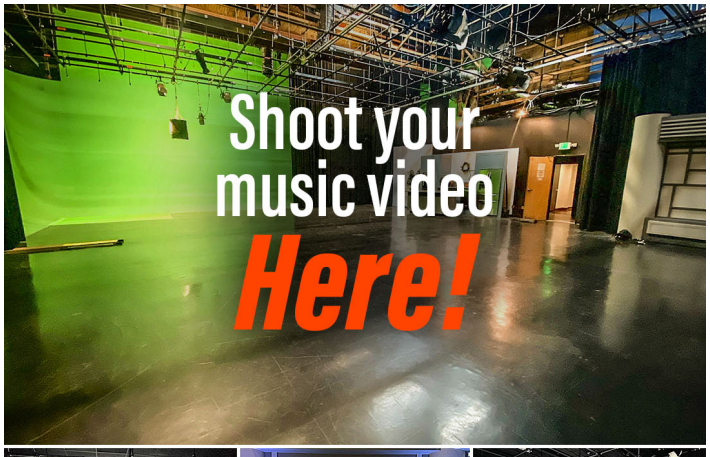

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▲ NICO GONZÁLEZ ON THE GO

Songwriter, recording artist, and Touring Musician Nico González has traveled the United States recording on the go with KRK GoAux Portable Monitor System sharing his passion for Latin pop and urban music inspired by his Colombian heritage. His musical skills translate not only to his personal projects but also to those artists he works alongside, such as Ela Taubert, Juli, Diego Torres, Las Villa, and Borja, among others.

▲ SUN AND MOONRIIVR

Following the release of MOONRIIVR's debut album *Volume 1*, the quartet are releasing a video for their track, "10,000 Suns." "'10,000 Suns' addresses the weight of the past," says vocalist Gavin Gardiner. "How one can be crushed by shame, anger and regret. I'm not searching for answers within the song, but simply living in the present and looking towards love & forgiveness." The band is pictured at Gardiner's own All Day Coconut Studios in Toronto, ON.

▲ MINOR THREAT OUT OF STEP

In January 1983, Minor Threat went into Inner Ear Studios in Arlington, VA to record their second EP, *Out of Step*, along with re-recorded versions "In My Eyes" and "Filler" and a mostly instrumental track called "Addams Family." That is all released for the first time ever as *Out of Step Outtakes*, available now.

▲ BLEACHERS MODERN GIRL

Super producer (and Taylor Swift's bestie) Jack Antonoff has released a new track "Modern Girl," from their upcoming fourth Bleachers album (the first on Dirty Hit). With Antonoff as the brainchild, Bleachers consists of: Antonoff, Mikey Freedom Hart, Evan Smith, Michael "Riddles" Riddleberger, Sean "Hutch" Hutchinson, and Azemobo "Zem" Audu

PRODUCER PLAYBACK

"As a producer, you have to wear many hats... When we worked with other engineers, I could get away for a minute while someone else was tracking... We were going for something more raw, sonically, which we achieved."

– **ARUN BALI** *(Saves the Day)*

▲ BOULEVARD RECORDING

Owner and chief engineer Clay Blair (R) in the new control room at Boulevard Recording in Hollywood, previously Producer's Workshop, where Pink Floyd, Fleetwood Mac and Steeley Dan made hit albums. [Studio completely rebuilt after devastating fire, now features new Sound Techniques legendary console, seen with designer Danny White (L) finishing up the install.]

▲ ISRAEL GENELEC IN DUBIDUB

Tel Aviv-based post-production facility Dubidub Studios is seen as a technology leader in Israel, so it came as no surprise when it wanted to embrace immersive audio and create the first professional Atmos studio in the country. With the help of Genelec Dubidub's CEO Ami Offir (pictured) in the company's 7.1.4 immersive room.

▲ JERROD NIEMANN AT THE HIT LAB

Country artist Jerrod Niemann released a timely cover of "Jingle Bell Rock" in December. Released by Duke Spirits, the song was produced by Austin Moody with Chris Radomski as Executive producer. Mastering was done by Nathan Dantzler at The Hit Lab and Mitch Furr served as tracking and mixing engineer.

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TAB NKHEREANYE

Songwriter and A&R executive Tab Nkhereanye embarked on his career when he began to scribe alongside multi-platinum artist and producer Robin Thicke. That golden gig was followed by a publishing deal with L.A. Reid and he went on to write songs for artists including Mary J. Blige, Britney Spears and Justin Bieber. After 13 years of turning out tunes, he migrated his talents to the executive side of the business. Auspiciously, the first artist he signed was Frank Ocean. He's performed A&R services for a range of labels, notably Def Jam, Republic and BMG, where currently he's the senior vice president of A&R.

Interestingly, on his first day at Def Jam, Nkhereanye signed Alessia Cara, an artist about whom he was passionate. His instincts were vindicated when the Grammy-winner's debut *Know-It-All* earned more than a billion streams. "I believe that life will give you opportunities if you stick to it," he notes.

Everyone is drawn to music for their own unique reasons. For Nkhereanye, artists' stories have always attracted him. "I listened to [Bruce Springsteen's] 'Born in the U.S.A.' the other day," he recollects. "That song is songwriting 101. It's got a true American story of a guy coming back from the war, the big anthemic hook and it's passionate and vulnerable. I always tell artists that you don't have the same fingerprint [as another artist] nor should you have the same stories. Find that thing that resonates with you. The world can feel authenticity."

THE 3 MOST IMPORTANT

. . . lessons he's learned as a songwriter and industry executive are:

- **Timing matters.**
- **Your ability to listen is key.**
- **Be a fan. A title and salary are both nice but I'm still here because I love music.**

To become a successful artist, a modicum of talent is required, of course. But there are other elements that also play a significant role. "Hustle definitely matters," Nkhereanye observes. "It's something artists need to have to survive in today's world. I'm also into artists' stories. For example, Eminem made you want to know more about 8 Mile in Detroit."

Throughout his career, Nkhereanye has endured countless difficulties, all of which have only served to strengthen his skills and resolve. "As a songwriter, the challenge is to convince artists to step outside of their comfort zone and to take risks," he asserts. "The songwriting process is very intimate and you have to get them to reveal themselves. You're a bit of a therapist. As an A&R rep, today things are so research and data driven. I understand that analytics and data matter but they don't tell the whole story. I love artist development: taking something that's a little rough around the edges and getting it into the marketplace."

To rising songwriters and A&R reps, he offers this guidance. "You have to learn to critique and be hard on yourself," he insists. "Your mom or girlfriend may think that your song is a hit but that doesn't mean that it is. You have to write bad songs [before you can] write good ones and you must know the difference. For A&R reps, it's important to get your head out of the screen and go live life."

A veteran of the industry, Nkhereanye remains productive and driven. He aspires to work one day with his production team heroes Jimmy Jam and Terry Lewis. His vision of the industry's future includes streamlined operations with markedly smaller staffs.

Contact - linkedin.com/in/tab-nkhereanye-a02b5625;
Joe Gallo – joe@catchbuzz.co

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Web: foundationsmusic.com
Email: drew@foundationsmusic.com
Publicity: Jaclyn Ulman - Grandstand Media, 201-723-5018, jaclynu@grandstandhq.com
Clients: Noah Kahan, COIN, Gabe Simon, Carrie K

"I've come across artists that didn't even realize what a manager was and didn't know what the job entailed. It required some education to even get to the place of being managed."

BACKGROUND

Drew Simmons got his first taste of the music industry while a student at Northeastern University in Boston. After graduation, he worked in The Big Apple before trekking to Nashville where he opened the Music City wing of Foundations Artist Management, the company he's been with since 2011.

Righteous Beginnings

Ani DiFranco is a singer-songwriter from my hometown. She ran her label and a management company there. I found my way into an internship with her and then a part-time gig. That sort of set me on my course for learning what management was.

Taking On Manhattan

I linked up with Mark Kates, who has a company called Fenway Recordings in Boston. Mark was at Geffen during the Nirvana days, and he ran Grand Royal for The Beastie Boys before starting a small label in 2004. It was a terrible time for that, so he quickly started managing artists. He was managing a band called Doves from the U.K., which I absolutely loved. I kind of sought him out and ended up being his first day-to-day manager.

I was there for about a year-and-a-half and wanted to get out of Boston. I wanted a bigger pond and went to New York, where I met Steve Bursky. He was managing a band called Dispatch, which was exploding. I ended up working all their shows when I was working for Live Nation.

Feelin' Good

[Bursky] was renting office space from James Brown's management team and they were hiring. So, I ended up working with James Brown and a band from the Netherlands. I was there for about a year-and-a-half until Mr. Brown passed away.

Building a Foundation

I ended up going to Red Light Management and was there for four-and-a-half years. I worked on O.A.R. and signed my first client, a band called The Jakes, which changed their name to Young the Giant.

I then left Red Light to link up with Steve Bursky. I partnered with Steve, Brian Winton and Max Credinger [to create Foundations Music.] We've got 28 clients and 20 people in total at the company.

Kahan Job

I moved to Nashville in 2014 to start the Nashville office. I've been managing Noah Kahan for eight of those years. I found him as an 18-year-old high school senior in a town of 1,000 people in Southern Vermont. A SoundCloud link piqued my interest and we signed to Republic Records about a year after.

I co-manage Dayglow with Ryan Langlois. I also manage COIN. And then I have two producer-writer clients. Gabe Simon is Noah Kahan's producer. And my newest signing is a producer named Carrie K, who played drums on most of Noah's record.

Striking a Chord

I have a firm no-asshole policy. This job's too tough and involved in people's lives to be working with people you don't enjoy. You have to be in the same headspace. Whether you feel there's a marketplace for what they're saying or how they're saying it is critical.

Taking Initiative and Making Change

There's a certain self-starter nature that has to exist for an artist. They have to be multifaceted in their ability to relate with an audience. The artists I've most recently been working with have a real drive to either communicate with the world or evolve the music industry. That gets me excited.

Let a Manager Find You

I subscribe to [the idea that] great music will be found. If people aren't knocking on your door, you're probably early in your journey. I've seen it time and time again. You hear about an artist and it gets spread around. Something they're doing is standing out.

With Noah, there was no business. He had no music in the world aside from a short SoundCloud link that no one heard. He had never played a show aside from an open mike. But I believed in him and saw the vision for what he could become.

Learn Everything

Do everything you possibly can. I'm better prepared to advise my clients, having had a variety of experiences early on in my career, whether that be tour management or working concerts, to understand what it's like to have artists coming through a venue, or working in marketing departments to understand what it's like to be out there hustling. The more broad and deep your references, the better off you are.

Uncovering Artists

We often find new artists based on suggestions from talking to friends in the business. Networking has always been critical; it's a relationship-based business. That typically is where our artist discovery comes from. And we occasionally find things scrolling through our For You pages on TikTok.

It's incredibly rare where an artist reaches out blindly to a manager and that ends up being a viable solution. Usually, it's the other way around.

One Tough Job

I don't think people understand how much work goes into this role, how nuanced and incredibly involved you have to be in every aspect of the artist's career. I think it is known within the industry how important good management is and how much managers take on. But from time to time it is taken for granted, even amongst the manager community. We need to remind ourselves that we need sleep every once in a while, too.

Changes That Benefit Artists

There are a lot of inefficiencies in the business and historically a lot of bad contracts for artists. Hopefully, those things are evolving in the artist's favor. There are a lot of things that are out of the artist's control in the touring space. The artist has to conform to a certain infrastructure. We have little ability to manipulate those things based on the artist's desire. I'm looking forward to that evolving. It's already evolving in a variety of ways on the recorded side. Artist contracts are changing for their benefit.

Advocating for Artists

At the end of the day, the artist makes the music, develops the brand, maintains the relationship with the audience, and creates the cultural impact. It's super-important to make sure artists and songwriters are compensated appropriately.

Deferring to Artists

I don't want to change an artist. I want the artist to have the desire to change or evolve as they see fit. Of course, I'm going to provide my input. But I'll always defer to their artistic integrity. The role of the manager needs to be sidecar to the artist. It's not about us—it's about them.

OPPS

Creative Artists Agency wants a Music Touring Assistant.
CAA is seeking an Assistant to support an agent in their Music Touring department, based in L.A. Music Touring connects fans to their favorite artists through live experiences in all sizes of venues, across regions, and across musical tastes. Touring is a fast-paced, high volume business requiring exceptional relationship management, attention to detail, and understanding of the space. The ideal candidate should have experience working in the music or events industry in some capacity. Apply at LinkedIn.

Warner Music Group is looking for an Assistant, A&R.
Job responsibilities include (but are not limited to) handling all administrative aspects of work for multiple A&R executives, as well as more detailed project management and independent projects on various levels. Requires a committed, flexible, proactive, organized, and independent person who is willing to engage in typical administrative/clerical duties as well as more complex project work related to all aspects of the record-making process. Apply at LinkedIn.

Sony Music Entertainment needs an Artist Support Associate.
At AWAL, they work with an epic roster of emerging talent and more established artists & labels from all over the world. They aim to remove all barriers between artists and the A&R teams or store editors that help them take their business to the next level within the AWAL ecosystem. This position is based in the growing team in their L.A. office. You'll be passionate about delivering the latest music industry best practice advice to these developing artists and labels. You'll be supporting them in delivering their releases into the AWAL system and, in some instances, supporting some of the more developed projects alongside the wider AWAL team. Apply at ZipRecruiter.

Fly PR wants an Intern, Music Publicity.
You will be helping with tour press, album releases, research, social media posting and more. Responsibilities include copious work via email and social media platforms (lots of help pitching!), as well as answering phones and handling various office duties that include putting together press lists for the bands we represent, pitching to media outlets, scheduling interviews for artists, as well as any other work project assignments given. The company tailors the work to help you learn about the parts of the business you are most interested in. Apply at EntertainmentCareers.Net.

True Talent PR wants a Winter/ Spring Intern.
Seeking a hard working, independent, dedicated, responsible, punctual, hard working, unpaid intern with a "can do" attitude who takes direction well for a boutique music management, music licensing and music PR company in Los Angeles. Preference will be given to interns in the Los Angeles area. Must be able to intern L.A. hours, ideally afternoons PDT. Remote work is preferred with regular check-ins via Slack, email, phone and video calls. You music be enrolled in college full-time and be able to intern for college credit to apply for this internship. Apply at EntertainmentCareers.net.

Aevevo Technology wants a Music Distributor.
This is a full-time remote role for a Music Distributor. The Music Distributor will be responsible for managing relationships with music labels, artists, and platforms to distribute and promote music content. They will work closely with cross-functional teams to identify business opportunities and provide customized solutions. The Music Distributor will need to stay up-to-date with current music trends and analyze market data to make informed decisions. Apply at LinkedIn.

▲ IT WASN'T BKTHERULA

Rising Atlanta rapper BKTheRula kicked off December by releasing the "It Wasn't Me" single. "Menacing and infectious, the track perfectly demonstrates why the hip-hop disruptor is taking the rap world by storm," reads a statement."It arrives as Bk prepares for the release of her upcoming album LVL5 P2." Contact aishah.white@warnerrecords.com for more info.

DIY Spotlight SARA MELSON

SINGER, SONGWRITER and musician Sara Melson can't remember a time in her life before she was singing. She's always been at her happiest when performing—grabbing the microphone at family functions and the like.

"I used to perform 'Tomorrow' from the musical *Annie* for my parents' dinner guests—really for anyone who would be my audience," Melson said.

Melson describes her sound as an evolving story.

"It's changing and finessing," she said. "I'm finding my authentic voice. I started out like everybody does, trying to mimic my idols. That was some kind of a blend of Carole King mixed with doses of Stevie Nicks, Patsy Cline, Emmylou Harris, and Mazzy Star. [My new] record vocally is spare, unaffected, understated, intimate, and tender. You'll be able to discern every word, which runs counter to the current trend of highly stylized vocal delivery that you hear all over the place right now. I wanted to do something arrestingly pure and pristine; something different from the norm."

While Melson was with Nettwerk Records for her first album, she's very much a DIY artist.

"I quickly learned that being your own advocate as an artist and having the self-discipline to produce work on a daily basis and to rely on yourself to follow through is the key to long-term opportunities," she said

Looking ahead into 2024, Melson is hopeful that some of her new songs find their way onto soundtracks.

"I just played a couple of shows this month, and will be playing out this spring in support of the record, which comes out in May, with singles leading up to the release," she said. "I also have some videos in the works to accompany the songs."

For more information, visit saramelson.com.

NICHO MAGERAS

PROPS

Best Local Venues Announced
Consequence announced the winners of their first annual Hometowns of Consequence, the search for the Best Local US Music Venues. With more than 1,000 submissions, fans then voted on finalists in five regions. Congratulations to the winners: Northeast—**Rockwood Music Hall** in New York, NY; Southeast—**George's Majestic Lounge** in Fayetteville, AR; Midwest—**First Avenue & 7th Street Entry** in Minneapolis, MN; Southwest—**Cain's Ballroom** in Tulsa, OK; and West—**Troubadour** in Los Angeles, CA. Contact info@consequence.net for more info.

THE BIZ

Cassadee Pope, Society of Leaders in Development and the International Entertainment Buyers Association Unite for Student Scholarship Competition
Society of Leaders in Development (SOLID) recently concluded its second-annual Scholarship Marketing Competition, a pivotal educational experience for aspiring music business students. Sponsored generously by the International Entertainment Buyers Association (IEBA), the competition's top prize was awarded to the student group that received the highest score on their marketing campaign presentation aligned with **Cassadee Pope**'s upcoming album. Contact becky.parsons@plamedia.com for more info.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

BRETT CALLWOOD has written about music for two decades, originally for Kerrang!, Classic Rock and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the Culver City News and idobi Radio, as well as here in *Music Connection* where he's associate editor. He can be reached at brettc@musicconnection.com

▲ DO YOU KNOW LILLIAN HEPLER?

Emerging pop star Lillian Hepler has released a new single called "IDK Her," which is taken from her forthcoming EP. "I'm sure we've all experienced getting played by somebody at least once in our lives," said Hepler. "This song is a way of telling my side of the story, because I never got to. It's sad how someone can have such a negative impact on somebody else, to the point where they don't feel like the same person anymore." Contact liz.meade@bigmachinelabelgroup.com for more info.

The LEGAL Beat

BY GLENN LITWAK

BMI BEING SOLD TO SHAREHOLDER GROUP

BMI IS BEING SOLD to a shareholder group led by a private equity company, New Mountain Capital. A private equity firm is one that manages private equity funds which are pooled investments.

It is anticipated that the sale will be consummated by the end of March, 2024. Regulators and the broadcast shareholders who have owned BMI will still have to approve the deal. The sale price has not been disclosed but estimated range from 1.3-1.5 billion dollars.

BMI is a performing rights organization ("PRO") which is a company that collects royalties on behalf of songwriters and publishers when a song is publicly broadcast or performed. Some examples of public performances of songs are on radio or TV, in clubs, restaurants, and websites. After a PRO's collects the license fees for the usage of the song, they pay the songwriters and publishers. The PRO's take a small fee for their service.

BMI and ASCAP are the two largest PRO's. They have been not-for-profit corporations but this deal will make BMI a for-profit company. New Mountain's announced that 100 million dollars from the sale price will be allocated to songwriter and publisher affiliates in recognition of their creativity."

BMI's announcement stated: "The allocation of these funds, while not a distribution of royalties, will be in keeping with the company's distribution methodologies, which are based on performance levels over a set period of time. BMI will work to finalize an equitable payout plan for this allocation in the coming months."

Pete Masucci, the managing director of New Mountain stated: "BMI has been a trusted guide and champion for music creators from the beginning, and we are privileged to work with the company and its 4 million affiliates to build on that incredible legacy... We look forward to working together alongside Mike and his team to capitalize on those opportunities for the benefit of all BMI stakeholders."

Publishers and songwriters had been very much opposed to BMI becoming a for-profit organization. BMI announced that it would lower the amount it distributes in annual royalties from 90% to 85% of what it collects.

New Mountain's announcement also stated: "New Mountain's growth investment in BMI will accelerate the company's ambitious value creation plan."

New Mountain indicated that its plan included 3 core tenants:

1. To increase cash distributions to its affiliates.
2. To invest in new technologies
3. To add new revenue streams.

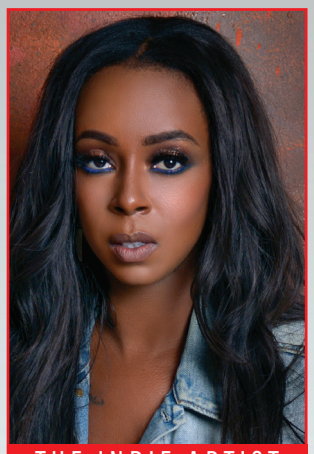
New Mountain director Mike Oshinsky said in a statement: "There is tremendous opportunity to modernize this critical part of music infrastructure and ensure that long term royalty collections for songwriters, composers, and publishers continue to grow. With our support BMI is ideally positioned to drive this transformation as the only PRO in the world to combine an open-door policy to all music creators with the innovation and commercial drive of a for-profit business."

Only time will tell if New Mountain will accomplish its goals.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.

Who reads Music Connection?



THE INDIE ARTIST

"Thank you, Music Connection, for all that you do for us artists, and other music industry professionals! You continue to provide us with trusted quality resources and information that helps us advance our career. Music Connection for life!"

- Jacqriot

THE PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."

-David Avery,
Powderfinger Promotions

THE EDUCATOR

"Music Connection is the best magazine for every musician to subscribe to. The information the magazine provides for an artist is invaluable."

- David Fishof,
Producer, CEO of Rock and Roll Fantasy Camp

THE STUDIO OWNER

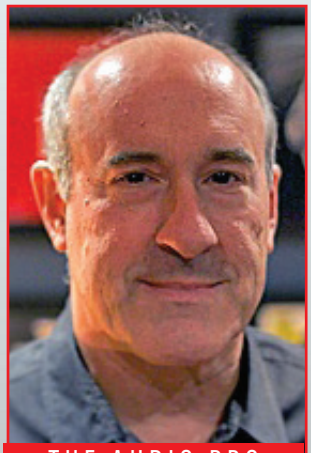
"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'"

- Kathleen Wirt,
Owner, 4th Street Recording

THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"

- Chris Sampson,
Vice Dean for Contemporary Music, USC Thornton School of Music



THE AUDIO PRO

"Music Connection is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a Music Connection magazine in there!"

- Paul Wolff, *Designer, Inventor, Owner, FIX Audio Designs*

MUSIC CONNECTION

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ZANDI HOLUP

Date Signed: September 2023
Label: Big Loud Records
Type of Music: Country / Americana / Folk
Management: N/A
Booking: Marissa Smith and Josh Garrett - United Talent Agency, marissa.smith@unitedtalent.com, josh.garrett@unitedtalent.com
Legal: N/A
Publicity: Rachel Heatherly - Big Loud, rachel@bigloud.com
Web: zandiholupmusic.com, instagram.com/zandiholup
A&R: Nate Yetton

2023 has been a banner year for country artist Zandi Holup. She connected with several well-placed industry players, which led first to a joint publishing agreement with Kara DioGuardi's Arthouse Entertainment and Turntable Music in partnership with Universal Music Publishing. Ultimately that resulted in a deal with Big Loud Records. Label A&R rep Nate Yetton reached out to Holup when the young artist's publisher sent him some of her music.

"Nate was scouting alternative country artists," Holup recalls. "He asked if I'd like to meet with him so I went in with my publisher Ben Johnson and played five or six songs acoustically. The same day he said that he wanted to sign me. It was a dream and I couldn't believe it was happening."

"The same day he said that he wanted to sign me. It was a dream and I couldn't believe it was happening."

Of course this raises the question of how she came to the attention of Big Loud in the first place. "There's a guy named Rob Stevenson with Sparta, a distribution company under 300 Entertainment," Holup explains. "He handled distribution for one of my songs and after hearing my body of work, called Nate and suggested that he check me out.

"I signed my publishing deal around the beginning of January," the singer continues. "That happened because I'd been in a songwriting session with Kylie Morgan and we'd written the song 'If He Wanted To He Would' together. She suggested that we meet for a second session and bring in another writer to help clean it up. She recruited Ben [Johnson] who also runs the publishing company Turntable Music. After the session, Ben asked if I wanted to sign a publishing deal, which, of course, I did. Later he took me to meet Kara DioGuardi, president of publishing company Arthouse Entertainment. I hustled in Nashville for six years before I got to this point. If you keep going, something will happen." Observant readers will recognize DioGuardi's name not only as an industry powerhouse but also as a judge on ABC's *American Idol* for two seasons.

Holup's debut with Big Loud Records is planned for sometime within the next year. Co-written with Stefanie Joyce and Brian Alexander, the single "Gas Station Flowers" dropped in early October. In recent months the country artist has played a number of support dates and currently has 75,000 Instagram followers. **– *Rob Putnam***

BIZZY

Date Signed: Oct 2023
Label: Big Loud Rock
Type of Music: Alt-Pop
Management: Nicolette McCann at TWIST MUSIC Group
Booking: N/A
Legal: Rachel Guttmann - Taylor Guttman
Publicity: Sam Rosenthal at Notorious Noise & Nicole Rich at Big Loud Rock
Web: srryimbizzy.com
A&R: Ava Boney & Lloyd Norman at Big Loud Rock

The artist known and embraced by millions of TikTok followers as BIZZY came by her professional name organically, as an homage to a childhood where she literally couldn't sit still. As she writes in her website bio: "It was a nickname my dad gave me when I was three because I was always running around like a little psychopath with way too much energy. I chose BIZZY to be my artist name because it feels like the purest and truest version of myself."

The Washington, DC-bred, Nashville-based singer-songwriter—who majored in Creative Industry Studies at Belmont University—has been living up to her moniker big time since April 2022, when a brief clip of her song "Anybody" went viral on TikTok. She was working at her server job at a Mexican restaurant when she got wind it was blowing up—and to date it has 18.7M views.

BIZZY's success with "Anybody" and her equally infectious follow-up "Just Yet" (8.4M views to date) gained her instant industry attention, but she was adamant—at least initially—about staying DIY, despite meeting many "nice" people at major and indie labels she had long dreamed of connecting with. As she warmed to the idea of signing a deal, her criteria was simple—that those running the label cared about her as a person first. "Numbers will go up and down," she says, "but I need you to be invested in who I am beyond that."

"I was always running around like a little psychopath."

In conjunction with the release of her recent single "I Don't Get Breakups," BIZZY announced her signing with Big Loud Rock, the new alternative/rock imprint of Big Loud Records. Big Loud Rock approached BIZZY in the beginning, along with many other labels. She had put them in the 'maybe' pile because she knew their parent label was country heavy. The singer's first question was, How would they deal with a non-country artist?

"As I released more songs," she says, "new labels would call and others would drop out. What stuck out about Big Loud Rock is that they continued to show up at every show—and when they showed up, there was always a whole team there supporting me. They offered me a good deal, but it still took me eight months to sign it. I knew they were committed when they told me I could take all the time in the world to make my decision. I also appreciate their dedication to artist development." **– *Jonathan Widran***

JULES IS DEAD

Date Signed: November 18, 2022
Label: Atlantic Records and TAG Music
Band Members: JULES IS DEAD
Management: Joanne Setterington - Indoor Recess Inc.
Legal: Lyndra Griffith-Harnden - Edwards Creative Law
Publicity: Christina Kotsamanidis
Web: julesisdead.com
A&R: Gabe Saporta and Karina Szlasa (TAG), Pete Ganbarg (Atlantic)

JULES IS DEAD, a solo artist from the city of Barrie, Canada, represents somewhat of an iteration of the vintage emo/pop-punk movement during the early 2000s. The singer-songwriter was born nearly two decades after fellow Canadian rockers such as Sum 41, Simple Plan, Avril Lavigne and Fefe Dobson blazed a trail in the popular genres with classic debut albums and iconic videos. Jules was introduced to emo during the global pandemic of 2020, when she turned to her father's old pastime for recreation.

"My Dad had the video game *Rock Band* when I was younger and then it went in the basement for a really long time, until [the Covid-19 lockdown period] and then I started playing it because I was extremely bored at my house," recalled JULES IS DEAD. "[That's how] I found bands like AFI, My Chemical Romance, Paramore, and Jimmy Eat World."

Having been inspired by a new found love for emo from the 2000s, the young instrumentalist embarked on a solo career as well as a side-project with a riot grrrl band, after the Covid-19 lockdown restrictions concluded. Jules started performing acoustic renditions of music by the aforementioned emo artists at live venues in the city of Barrie. With lyricism influenced by Fall Out Boy and a Goth Rock aesthetic reminiscent of Amy Lee (from Evanescence), Jules also began uploading

"They flew me out to Los Angeles and we did five demos in five days."

cover songs to social media platforms such as TikTok. Subsequentially, Jules' riot grrrl band gained notoriety, fanfare and the admiration of one of the most recognizable names from the golden era of emo, Gabe Saporta (the lead singer of Cobra Starship).

"TAG Music, which is Gabe's label, found the band," Jules said. "He followed us and reached out to us. We did a meeting with him and then the band turned into just me. So, they flew me out to Los Angeles and we did five demos in five days and then at the end of the week we showed them to Atlantic Records. They have a joint venture with TAG Music and they signed me, which was crazy!"

Jules signed with Atlantic Records and TAG Music last November. This year, the 17-year-old released original songs like "My Own Hell" and "Red Is My Favorite Color." In a full circle moment, Jules recently recorded a new track with Hunter Burgan from AFI. Soon, Jules would like to add more dream collaborations to a growing music catalog by teaming up with recording artists like Davey Havok (from AFI), Pete Wentz (from Fall Out Boy) Death by Romy and Meet Me at the Altar. **– *Miguel Costa***

JOBI RICCIO

Date Signed: January 2023
Label: Yep Roc Records
Type of Music: Americana / Indie
Management: Chris Tetzeli and Nate Meese - 7S Management, nate@7smgmt.com, 303-565-5690
Booking: N/A
Legal: David Wykoff - david@davidwykofflaw.com
Publicity: Anna DeNelsky - Shore Fire Media, adenelsky@shorefire.com
Web: jobiriccio.com, instagram.com/jobiriccio
A&R: Mariah Czap

Singer-songwriter Jobi Riccio caught her big break when she entered and won Citizen Vinyl's Asheville, NC NewSong Music competition in 2019. Her prize was the professional production of her record by producer and musician Gar Ragland, who also sponsors the contest. Ultimately this led to the completion of her record Whiplash, which dropped in the summer of 2023, and to a deal with Yep Roc Records.

"Gar knew some folks at Yep Roc through the North Carolina connection and sent them my record," Riccio recollects. "They were super into it and that's how I got my deal with them. He spoke with some other labels but I felt that Yep Roc seemed the most artist-driven; they

"I felt that Yep Roc seemed the most artist-driven."

really championed their artists being at the creative helm of everything.

"After I was offered a potential deal, I flew out and met with the folks at the label," the singer continues. "I played a small showcase for them and Red Eye Distribution, who's now my distributor. They were phenomenal people and we had the best time. It was clear that they'd listened to every single song on *Whiplash*. They were fired up about it as a whole body of work and about me as an artist."

Work on *Whiplash* began in 2020 but due to the pandemic, it took some time to complete. Several singles from it have been released, the latest being "Lonely Tonight" in August. When *Music Connection* spoke with Riccio she was on a brief hiatus before stepping back out onto the road in November for a tour of the Northeast.

The NewSong Music contest is sponsored by Ragland's Citizen Vinyl. In addition to his studio, he also runs a pressing plant and the indie label NewSong Recordings. "At the top of the building there's an old radio studio where people like [bluegrass originator] Bill Monroe and other folk and bluegrass musicians would play when they'd come through North Carolina," Riccio explains. "*Whiplash* was the first record done in [Ragland's] studio since he acquired it."

NewSong Music was launched in 2001 followed by Citizen Vinyl in 2020. Interestingly, Riccio's entry was recorded as a voice memo on her phone rather than professionally. Given the minimal requirements, such contests should be within nearly any artist's grasp. **– *Rob Putnam***

▲ UMG/VIRGIN FOR HATHAWAY

The SRG-ILS Group (Universal Music Group/Virgin Music) signs 5x GRAMMY winner singer-songwriter-producer Lalah Hathaway. With R&B ballads, pop standards, soulful jazz, and collaborations with Dr. Dre, Robert Glasper, etc., her new album *Honestly* is slated for early 2024.

► ELOHIM INTO POSITION

Genre-bending singer-songwriter-producer Elohim signs to Position Music's roster. With 600+ m streams, and new records and tour dates set for 2024, Elohim has worked with Skrillex, Marshmello, Big Freedia, etc. Her 2018 debut topped Billboard charts and the world festival scene.

▲ SMP SIGNS SCHNEIDER

Sony Music Publishing Nashville and Verse 2 Music sign songwriter Dylan Schneider to global publishing. He joins Nate Smith's tour this month. Pictured (l-r): Joey Russ, Neon Coast; Kent Earls, Verse 2 Music; Dylan Schneider; Kane Brown; Martha Earls, Neon-Coast; Rusty Gaston, SMP Nashville.

Metallica & Imagine Dragons Awarded

Selling nearly 120 million albums worldwide and generating over 15 billion streams, and playing to fans on all seven continents, Metallica has received the SoundExchange Hall of Fame Award as one of the most streamed creators in SoundExchange's 20 year history. Their catalog of multi-platinum studio albums includes *Kill 'Em All*, *Ride The Lightening*, *Master of Puppets, ... And Justice for All*, *Metallica* (aka *The Black Album*), *Load*, *Reload*, *St. Anger*, *Death Magnetic*, *Hardwired...to Self-Destruct*, and their latest release, *72 Seasons* (on their own label, Blackened Recordings). Lead vocalist/guitarist James Hatfield, guitarist Kirk Hammett, bassist Robert Trujilo, and drummer Lars Ulrich accepted their award before their M72 World Tour performance at Detroit's Ford Field.

Since their 2009 start, Imagine Dragons have scored five consecutive Top 10 debuts on the Billboard Top 100 (*Night Visions*, *Smoke & Mirrors*, *Evolve*, *Origins* and *Mercury-Act 1*). Receiving a SoundExchange Hall of Fame Award for their enduring creativity and popularity, they have become one of the top streaming leaders since SoundExchange's inception. The diamond-certified GRAMMY Award-winning quartet has accumulated sales of over 74 million albums, 65 million digital songs, and over 160 billion streams. They are the only band in history to have achieved four RIAA Diamond-status singles ("Radioactive," "Believer," Demons" and "Thunder"). Lead vocalist Dan Reynolds, guitarist Wayne Sermon and bassist Ben McKee accepted their award before their sold-out Tampa show at the Midflorida Credit Union Amphitheatre.

▲ GOSSETT TO BIG LOUD/ MERCURY

Singer-songwriter Dylan Gossett signs to Big Loud Texas/Mercury Records following debut *No Better Time*. TikTok debut "To Be Free" amassed 6m Spotify streams. "Coal" has 50+m streams, No. 35 on Billboard's Hot Country, No. 24 on Country Digital Song Sales, No. 14 on iTunes Country.

BMI Nominee Shoutouts

BMI wishes to congratulate their nominees for the 66th Annual GRAMMY Awards next month. SZA leads the charge with nine nominations including Record of the Year, Song of the Year, Best R&B Performance ("Kill Bill") and Album of the Year and Best Progressive R&B album for *SOS*. BMI Songwriters Julien Baker and Lucy Dacus have nominations for their work with Taylor Swift and Boygenius. Boygenius is up for Record of the Year and Best Rock Performance for "Not Strong Enough," as well as Best Alternative Music Album and Album of the Year for *The Record*. Miley Cyrus has a nod for Album of the Year (*Endless Summer Vacation*), Record of the Year, Song of the Year, and Best Pop Solo Performance ("Flowers"), as well as Best Pop Duo/Group Performance for "Thousand Miles" with Brandi Carlile.

Taylor Swift has nominations for Record of the Year, Song of the Year, Best Pop Solo Performance ("Anti-Hero), and Best Pop Duo/ Group Performance for "Karma" with Ice Spice. Swift is now tied with Barbara Streisand for the most all-time nominations for a female artist for Album of the Year after a nomination for *Midnights*. Full list of nominees at: bit.ly/ 47Ed5Wh

Dua Lipa Buyback

Dua Lipa has bought back publishing rights to her catalog, expressing that it is something she has always wanted to do, and that she ultimately wants to be in charge of what happens to her creations and how they are used moving forward. Having launched her own company in early 2023, she says that she likes the idea of having everything under one umbrella.

Having bought the publishing rights back from TaP Music

Publishing (who she originally signed an agreement with in 2013, but parted with in 2022), Lipa is now managed by her father, Dukagjin Lipa.

Worthington's Winnings

Following his Grand Ole Opry debut last year, Jake Worthington doubled up on awards, receiving Male Artist of the Year and Country Album of the Year (for his debut, self-titled album) at the Texas Country Music Awards. Worthington's steel guitar player, Adam Goodale also scooped an award for Steel Guitar Player of the Year. Worthington toured as support for ERNEST on his This Fire Tour last year, as well as opening for Cody Johnson, Riley Green, Pat Green, Hang Williams Jr., Lainey Wilson and Randall King, and kickstarting the Wrangler National Finals Rodeo in Las Vegas. Worthington's guest spots include *HixTape: Vol. 2* with Ronnie Dunn and Jake Owen on "Jonesin'," "Honky Tonk Town" on Ronnie Dunn's *100 Proof,* and on "Heartache in My 100 Proof" on ERNEST's 2023 *FLOWER SHOPS (THE ALBUM): Two Dozen Roses.*

ASCAP A.I. RECOMMENDATIONS

Following a push or legislative action on artificial intelligence, the American Society of Composers, Authors, and Publishers (ASCAP) has sent an almost 60-page booklet of comments and recommendations to the Copyright Office. The submission contains a request to solidify an approach on dealing with trained A.I. models in order to protect creators against unauthorized use of media, and whether or not A.I. works can be separately copyrighted.

Emphasizing the importance of prioritizing human creators and assuring that they are properly credited and compensated for the use of their works within A.I. platforms. ASCAP also recommended voluntary (and not compulsory) licensing of A.I. More at: bit.ly/3RrMkPn

EXPANDED ANGRY MOB

Los Angeles-based publisher and creative services company, Angry Mob Music has signed multiple sub-publishing agreements, adding reach in Mexico, Central America, South America, Spain and Portugal. Now with access to Spanish and Portuguese language markets, their musical repertoire has exposure to many areas for the first time and they have expanded into over 20 new countries. Supporting over 130 songwriters, composers, and artists with licensing, rights management, creative development, and music production, the current roster has had hits on albums by iann dior, Chance the Rapper, Ty Dolla $ign, Morgan Wallen, and more.

USA Songwriting Competition

Will Carpenter and Abby Posner from Los Angeles won the Overall Grand Prize of the 2023 USA Songwriting Competition with their song "Get Loud." Carpenter is part of a rock group Ships Have Sailed.

"We truly can't believe we won. It means the world that the song's message resonated with you and the judges, and we are truly grateful. This song was written as a protest song for anyone that has had their rights stripped away" say Will Carpenter and Abby Posner.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com

▲ BMG RENEWS PITBULL

Releasing Trackhouse (referencing co-owned NASCAR team Trackhouse Racing), which includes features with Nile Rodgers, Lil' Jon, T-Pain, Gipsy Kings, Zac Brown, etc. and on 'The Trilogy Tour' with Ricky Martin and Enrique Iglesias, BMG has extended worldwide publishing with Pitbull.

▲ SESAC NASHVILLE AWARDS

Over 400 songwriters, publishers, industry professionals celebrated songwriters and music publishers behind 2023's most performed country songs. Jon Nite named top songwriter, "Thank God" top song, SMP top publisher. List at sesac.com Pictured (l-r): Kane Brown, Christian Stalnecker, Josh Hoge.

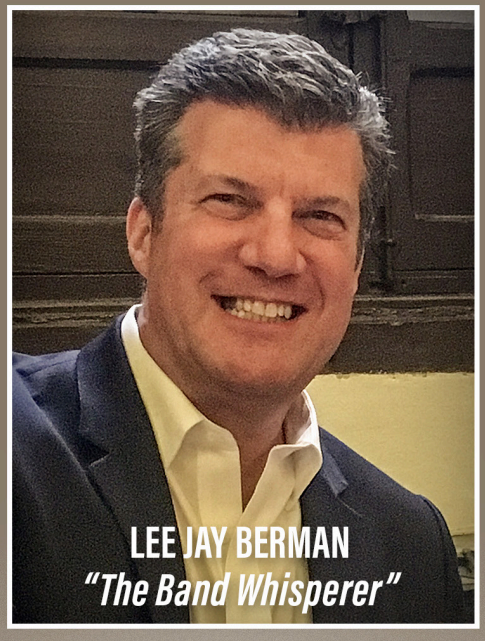
▲ DIDO TO WARNER

Warner Chappell Music signs singer-songwriter Dido for catalog and future releases. Debut *No Angel* sold 20+ m worldwide, followed by *Live For Rent*, *Safe Trip*, *Girl Who Got Away*, *Still On My Mind*, and co-writes for Britney Spears and Rihanna. She has four BRIT and three World Music Awards.

▲ VIRGIN SIGNS PAZ

Prolific Mexican regional singer-songwriter Espinoza Paz (born Isidro Chavez Espinoza) signs with Virgin Music Group internationally. His romantic, emotional lyrics bring top sales, and he has soap opera and Mexican film work, with worldwide Spanish-speaking fans since his 2008 album debut.

Band Conflict?
Partnership Issues?
Contract Disputes?



"I never knew there was someone who fixes those things. I thought I had to do it!"
- Former Record Label GM

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- Guitarist, Grammy Winning Rock Band

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- Entertainment Litigator

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J. T. Harding

Endless Inspiration

Growing up in Detroit listening to the furthest thing from country (favorites included Skid Row's "18 & Life," Mötley Crüe's "Dr. Feelgood," and "Bruce Springsteen's "Born In The USA"), J. T. Harding wore KISS make-up religiously as a youngster, telling girls that his father was David Lee Roth. He credits his adoptive parents with encouraging him from the start. "My dad worked at ESPN. My mom was the President of Little League. I was an MTV junkie trapped in an episode of SportsCenter, but they encouraged me [and] let me put bands together."

Friend, Rich Waller (a member of his childhood band) was also an early mentor, explaining important elements of arranging (drum drops and song bridges), and leading Harding (albeit unknowingly) to create memorable, attention-grabbing songs. Realizing that every CD he owned listed offices in Los Angeles, Harding secretly fled to California, landing a job at Tower Records (counting on landing a record deal). *Music Connection*'s former editor Kenny Kerner (d. 2014) encouraged him to add additional verses and A&R Rep Brian Koppelman (who he met at Tower) got Harding his first deal. When the record wasn't released, Harding shopped his material around. Recruitment by a touring rock star as an assistant brought a whirlwind of international five-star adventures, a request to assist Linkin Park, and a publishing deal with Jonathan Daniel (of Crush Management).

Moving to Nashville (on Daniels' suggestion), Harding met Rusty Gaston (now head of Sony), who signed his next publishing deal. Harding says to knock on doors and keep meeting people, even after signing a deal.

Describing himself as a basic guitarist, Harding usually starts his songwriting with a title. "Someone will say something, or I read something (Jake Owen's "Alone With You" was originally inspired by the book *Running With Scissors*), I start strumming the guitar—a melody, lyric, and chord—kind of like a sneeze. Sometimes it appears, but it's usually the title." At a recent wedding, a man was waiting for his wife hugging everyone goodbye and said, 'she can't stop saying goodbye.' Harding turned it into "We Can't Stop Saying Goodbye."

"I've had success [because] I've always been myself," says Harding. "Camping to me is a hotel and a hairdryer. If you are writing songs that mean something to you, it makes all the difference."

You also have to write something the artist hasn't done yet. "'Somewhere With You' was passed around like a vape pen at a Willie Nelson concert - everybody turned it down," he shares. "But when Kenny Chesney heard it, he knew it was different. It became a monster hit." When it comes to songwriting, Harding suggests:

- Keeping a positive attitude and being on time;
- Finding a space to create freely (not forcing yourself to work around roommates);
- Changing things up to avoid repeat sound and feel (co-writing helps artistic growth);
- Flipping concepts around (Douglas/Shamblin's "The House That Built Me" flips the idea of a house you build, building you).

"The world is always going to need new hit songs. Artists don't exist without songs. Sports teams are going to run out on the field to a song. Movies are going to have a song. It's going to be somebody... Make it be you!"

Penning hits for Darius Rucker, Keith Urban, Dierks Bentley, Blake Shelton, Kenney Chesney and Uncle Kracker, Harding's memoir, *Party Like A Rockstar*, is out now.

Contact Morgan Canclini-Mitchell - morgan@twopr.com;
Experience J.T. Harding at instagram.com/jtxrockstar

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DROPS

Milan Records has released the *Fellow Travelers Original Series Soundtrack,* which is available now on all platforms and composed by BAFTA Award-winning and Emmy and Ivor Novello-nominated composer **Leonard-Morgan**. The soundtrack follows the recent release of the new limited series produced by Fremantle, and the first two episodes are streaming now on Paramount+ with the Paramount+ with SHOWTIME® plan. Created for television by Oscar nominee **Ron Nyswaner** (*Philadelphia, Homeland*), and based on the novel by **Thomas Mallon**, *Fellow Travelers* is a love story and political thriller. For more information, contact Christian Endicio at christian@whitebearpr.com.

Wish Deluxe Original Motion Picture Soundtrack, composed by **Dave Metzger** with seven all-new original songs by **Julia Michaels** and **Benjamin Rice,** is out now on all digital platforms in celebration of Disney's 100-year anniversary. The soundtrack dropped alongside the film's theatrical release and also includes bonus tracks of original demos of the songs and instrumental track versions. Metzger has worked on multiple Disney animated films, including *Once Upon a Studio, Brother Bear 2,* and *Tarzan 2,* and crafted songs for films including *Frozen, Tarzan* and *Moana.* Contact Sarah Roche at sarah@whitebearpr.com for more information.

Monarch: Legacy of Monsters Apple TV+ Original Series Soundtrack has released on **Milan Records** featuring music by composer **Leopold Ross** (*The Book of Eli*) and available everywhere now. Ross composed the original music for the Apple series based on **Legendary's** *Monsterverse,* an entertainment universe of interconnected stories featuring characters like Godzilla, King Kong, the Titans and more. New episodes will premiere weekly through Jan. 12. For further information, contact Christian Endicio at christian@whitebearpr.com.

Perseverance Records has released *Forsaken Themes from Fantastic Films, Vol. 2: Who Wants to Live Forever.* An anticipated follow-up to the first volume of *Forsaken Themes from Fantastic Films, Tears in Rain***,** the new, 21-song anthology release takes listeners through favorite films and spotlights 10 cues from **Charles Bernstein's** unused score for *The Serpent and the Rainbow,* five from **David Williams'** *Phantoms,* four from **Marco Beltrami's** *Resident Evil,* plus **Edwin Wendler's** theme from *Dragon Soldiers* and **Michael Kamen's "Highlander-Suite,"** performed by **FAME's Studio Orchestra.** The latter was arranged and orchestrated by composer **Nikiforos Chrysoloras.** Contact Brian Gross at brian@bsgpr.com for more information.

Waxwork Records in collaboration with Walt Disney Records the highly anticipated *Star Wars Jedi: Survivor* Original Video Game Soundtrack vinyl album. Composed by Stephen Barton and Gordy Haab, this 2-LP vinyl edition is set for release on February 2, 2024, offering fans an immersive musical experience from the acclaimed video game. The soundtrack is comprised of 27 tracks and will be pressed on 180-gram colored vinyl and presented in heavyweight gatefold jackets with a matte satin coating. To enhance the collector's experience, the vinyl will be accompanied by an 11" x 11" four-page booklet, providing a glimpse into the creative process behind the mesmerizing score. *Star Wars Jedi: Survivor* received a GRAMMY® nomination in the Best Score Soundtrack for Video Games and Other Interactive Media category.

Call of Duty: Modern Warfare III's Original Game Soundtrack, with music by award-winning composer **Walter Mair (***Liaison, Splinter Cell: Conviction, Squid Game***)** is out now and available globally. Combining both traditional orchestral arrangments with electronic and industrial music styles, Mair experimented with sounds to intensify the gameplay. He collaborated with **Sledgehammer Games** and **Spider Farm Productions** to create an adaptive soundtrack that responds to gamers' playing style and pace. Contact Christian Endicio at christian@whitebearpr.com for further information.

OPPS

Applications will be accepted for the 4th Annual Emerging Black Composers Project until Feb. 1. Black musicians under 35 are eligible to receive a $15,000 award, have a new work

commissioned to receive its world premiere with the San Francisco Symphony, and receive professional mentorship and career support. Winners are announced in spring 2024. Learn more and apply at sfcm.edu/discover/initiatives/emerging-black-composers-project.

The submission deadline is Jan. 25 for the Seattle International Film Festival's FutureWave Youth Film Shorts competition. This subprogram of the SIFF is a juried competition for youth filmmakers 18 and under to showcase their talent. Learn more at siff.net/programs-and-events/youth/at-the-festival/futurewave-shorts-competition. The festival takes place May 9-19.

Jan. 5 is the extended deadline to submit your work to the Boston Underground Film Festival, which includes the categories of "dark comedy, genre, bleak sci-fi, cerebral and/or psychedelic horror, strange documentary, fantastic music video, mature animation, and/or films that defy description (preferably with a WTF) from all over the world." More information can be found at bostonunderground.org/submit/.

PROPS

Globally renowned artist **Ed Sheeran** showed some love for his fans recently – he unveiled the first two (at the time of this writing) of 14 fan-created, official music videos for every track from his latest album, *Autumn Variations.* Led by directors from 14 countries around the world, the first releases included **"That's on Me"** by **Beatriz Santamaria Pinha** of Brazil and **"American Town"** by **Michael Lamhang** of the U.S., which can be found on YouTube. Last fall, Sheeran asked fans worldwide to create music videos of their own for each song on *Autumn Variations,* which the artist declared an album for fans, by fans. Sheeran handpicked 14 winners from 4,000 videos submitted from more than 75 countries. Contact Glenn Fukushima at glennfukushima@elektra.com for more information.

ANI DIFRANCO

A new analysis of Spotify data and the most frequently played songs and artists shows the most popular song to listen to while gaming is **J. Cole's "No Role Modelz,"** taking the top spot with the song appearing 67 times in gaming playlists across Spotify. The study also indicated hip hop, rap and R&B were the most popular genres to listen to while gaming, and **Drake** was found to be the top played artist within gaming playlists, with his music featured in 1,308 gaming playlists. **Juice WRLD, Lil Uzi Vert, Kanye West** and **Travis Scott** also ranked high in the gaming community's top artists. Visit vegasgems.com for more information.

The Grammy-winning feminist music icon **Ani DiFranco** is making her Broadway debut beginning Feb. 9. DiFranco will play Persephone in the Tony and Grammy Award-winning Best Musical *Hadestown* at the Walter Kerr Theatre. Producers include **Mara Isaacs, Dale Franzen, Hunter Arnold** and **Tom Kirdahy**. *Hadestown* originated as musician and playwright **Anaïs Mitchell's** indie theater project, which she then turned into an acclaimed album. With **Rachel Chavkin,** her artistic collaborator, the production marries modern American folk music with New Orleans-inspired jazz. DiFranco's history with the project began in 2010 when she invited Mitchell to release the original studio album of *Hadestown* on DiFranco's **Righteous Babe Records.** Email Karen Wiessen at karen@alleyesmedia.com for details.

Riot Games and **BMG** have expanded their partnership to collaborate to sign and service new publishing deals for BMG, while leveraging creative opportunities through Riot Games across gaming, sports, and visual media.

Since joining forces in 2020, successful projects have included **SAINt JHN**'s co-write of "PARANOIA" and debut single from Riot's virtual band **HEARTSTEEL**, and BMG's first SoundLab with over 30 songwriters focused on creating music around Riot's pipeline of upcoming projects.

Riot's music catalog has surpassed 10 billion streams, receiving RIAA Gold certification for ***League of Legends*** [**The Glitch Mob and Mako** "Rise (feat. The Word Alive)"] and *League of Legends & Against The Current* ["Legends Never Die"], and Platinum certification for for K/DA "POP/STARS (feat. Jaira Burns)."

NewJeans' "GODS" and HEARSTEEL's debut "PARANOIA" have been the most successful launches to date, landing on Spotify's Global Top 50.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

OUT TAKE

Mark Orton

Composer

Website: markortonmusic.com
Contact: Sarah Roche,
Most recent: The Holdovers

Mark Orton got into composing at a young age under the mentorship of a high school teacher, afterward working his way into film composing when the music from his acoustic chamber music group – Tin Hat Trio – began getting licensed in film. "I was also doing commissions for dance companies, narrative podcasts, music with *This American Life*, and I had engineering chops, so when film offers started coming my way, I had a sound that I was associated with," Orton says.

Most recently, Orton again teamed with director Alexander Payne, with whom he collaborated on 2013's *Nebraska*, on the new film *The Holdovers*, producing a '70s-theme score with vintage recording techniques and instruments. "[The '70s] is a great era to channel. I'm a bit young for it, but I had a brother 10 years older, and like a lot of younger brothers, I coveted his record collection. When I was a kid in the late '70s, he was bringing me to concerts like Elton John, Billy Joel, so it's a sound I grew up listening to. I'm also into vintage gear and collect instruments from that era, so the sound was kind of already in my wheelhouse," Orton says. "I always hope to connect to a project on some level, whether it's a character or the story's arc or a subject I care about."

Orton's advice to aspiring composers: learn the technical side of music. "There is a practical reality to the fact that, in the early stages of composing, unless the Cohen brothers are your uncles, you're going to have to demo things and put reels together, and if you don't have your tech act together, you're asking a lot of your potential director to listen past those tech deficiencies," he says. "Secondly, you can't have your own musical agenda. You're trying to realize the vision of someone else. It's not your solo album. That's not what this career is. It's a collaborative work, and the best collaborators will allow for a degree of artistic freedom, but in the end, you're answering a question for them."

► EYEDRESS AND THE MARIAS GO THEIR SEPARATE WAYS

Alt singer and songwriter Eyedress and Grammy-nominated band the Marias have joined forces for the release of new music video "Separate Ways" for RCA Records. "Directed and animated by PRTND Studios, the claymation visual finds Eyedress and the Marías up against an alien abduction," they say. "When Eyedress and The Marías' lead singer María Zardoya go missing, it's up to Eyedress' family to travel to space to rescue them."

▲ PHILIP SELWAY PERFORMS AT A TINY DESK

Radiohead man Philip Selway put down the drum sticks and picked up a guitar to perform for NPR's Tiny Desk Concert, just ahead of the release of his Live at Evolution Studios EP, a collaboration with the Elysian Collective. "I originally brought this ensemble together to play at the launch event for Strange Dance back in February, as I felt this combination of string quartet and percussion, together with my vocals, piano and guitar would be a compact way to capture the scope of the varied musical textures on the album," said Selway.

◄ LIL BABY AND FANATICS CEO DISCUSS MUSIC AND SPORTS

The inaugural Boardroom x Visa Talks event took place at the Roxy Hotel in N.Y.C. in November. Kevin Durant and Rich Kleiman's Boardroom and Visa presented "The Intersection of Music & Sports." The big attraction was a main stage conversation between Lil Baby and Fanatics CEO Michael Rubin regarding the increasingly intersecting worlds of music, sports, and business. "Being authentic doesn't have to mean staying the same. Even though I'm changing, I'm staying authentic because I'm changing for the better but never out of my character," said Lil Baby.

▲ COLE SWINDELL GOES GOLD

Cole Swindell was honored with plaques commemorating the RIAA GOLD certification of his fourth studio album, Stereotype, and a plaque commemorating the RIAA 3X PLATINUM certification of his chart-topping hit "She Had Me At Heads Carolina." He was joined in celebration by his Warner Music Nashville team, KP Entertainment, family and friends from country radio.

– BRETT CALLWOOD brettc@musicconnection.com

▲ THE KILLERS AND HAGAR

Ohana Festival kicked off on Friday with show stopping performances including a headlining set from The Killer. Their set included iconic hits like "Mr. Brightside," "Somebody Told Me," "Human," plus their new single "Your Side of Town" as well as two very special surprise performances. Early in their set and in true Ohana fashion, Eddie Vedder joined the band on stage to perform a cover of Tom Petty and the Heartbreakers "The Waiting" and during the band's encore, Sammy Hagar joined the band to cover "Why Can't This Be Love" before the band closed their set with "When You Were Young."

◄ CONGRATULATIONS, WOMEN'S AUDIO MISSION FALL INTERNS!

The Women's Audio Mission celebrated the achievements of their 2023 Fall Interns, after 12 weeks of industry tours, building skills and confidence, professional development, recording studio workshops, GOTM, and creating community and friendships. "What an inspiring, incredibly talented, generous, wickedly smart, group! Watch out audio world, they are ready to change the face of sound! We'll miss them all, AND we cannot wait to follow their stories," said Alicia Crawford, Internship Program Manager.

► BON VOYAGE, MARK NARDONE

After a quarter of a century as Music Connection's editor, Mark Nardone retired in November. He leaves a legacy of quality, and he enjoyed a well-deserved sendoff as Music Connection staff old and new gathered to wish him well and say thank you for all that he has done. Former associate editor Joseph Maltese now takes the reins with Nardone's best wishes!

MUSIC CONNECTION

Tidbits From Our Tattered Past

1994–Bonnie Raitt–#10

29 years ago, the legendary Bonnie Raitt told *MC* that, "I always liked everything about being a musician. It's a very attractive, dangerous, rebellious, cool lifestyle. I loved the fact that I could get up whenever I wanted, stay out as late as I wanted, and do anything to myself I wanted and get away with it." The issue also features an interview with producer and musician Don Was, who said, "I'm working a lot but I'm not killing myself, so don't feel sorry for me."

2018–Pentatonix–#5

Our cover story interview with Pentatonix saw singer Mitch Grassi tell *MC*, "We know by now not to let our egos get in the way of collaborations. When we throw out ideas for solos, for example, we know exactly who is best suited for each solo line." The issue also features a Signing Story with Bryce Vine. "You've got to be ready to do the work that's required for when you do get signed," Vine said.

The Changing Face of Country Music

Kane Brown

By Dan Kimpel

Photos By Angelea Presti

Tattooed, pierced, multi-racial: Kane Brown is an eminent arena-packing music sensation blazing his own path to country music fame. First emerging on social media singing covers, and releasing a crowd-funded EP in 2015, he has earned 10 chart-topping No. 1 singles on country radio. Now headlining sold-out international tours and stadium dates, his latest collection is aptly titled *Different Man*.

Growing up with an imprisoned father, Kane Brown moved between hardscrabble northwest Georgia and small town Tennessee—sometimes living in a car with his mother, and suffering a stepfather's physical abuse. Remarkably, he kept his life on course. For this exclusive *MC* interview, he speaks of collaborative songwriting, show-stopping stagecraft, the strength of family, and the ever-expanding inclusion of modern country music.

Music Connection: We enjoyed hearing your duet with Elvis Presley on "Blue Christmas" this past holiday season. The King and the Kane—that is quite a combination.

Kane Brown: Honestly, I was so excited. I did a rendition of the song last year. And when they came back and said they were going to throw him on there, I was blown away. It was out of this world crazy. I got to talk to some of the people who worked with him, and they said they saw a great amount of similarities—with both of us breaking barriers, with people telling us, "No, you can't do this," but we did it anyway. This was awesome, coming from people I've met who actually knew him. But I would never compare myself to The King.

MC: One of your new tracks, "I Can Feel It," is built on a sample from "In The Air Tonight" by Phil Collins. The result is certainly a dramatic reset of traditional country songwriting.
KB: We were originally trying to get Phil Collins out to the Stagecoach Festival in Coachella that I played. We were in the writer's room the next day, and he was still on our minds, and the song just wrote itself. I haven't had a chance to play it live yet, but we're going to use it for a huge onstage production. It's going to be amazing. I haven't met Phil Collins, but hopefully if this song goes to N0. 1, I will get a chance to.

MC: What is it like playing Stagecoach?
KB: It is so much fun. The first year I played at maybe 4:00 p.m. The second time was right before direct support, and this time I got to headline. It was the best feeling in the world. We also got the big screen right when they switched it from Coachella (Valley Music and Arts Festival), so I had even more reason to be excited. I remember showing up, and just seeing that huge LED wall which is what I love in production. When I saw that, I was ready to go. I had so many friends, and people I work with in the industry show up, it was surreal.

MC: Your most recent album, *Different Man*, begins and ends with songs about Georgia, your birth state. Why are there so many classic songs about Georgia?
KB: Georgia, of course, is my home. I would die for The Dawgs (the University of Georgia's Bulldogs football team.) It's beautiful place, with beautiful songs about it. I ain't got much else to say, other than that.

MC: Your song "Bury Me in Georgia" is a barnburner. The guitars on that track are like flame throwers.
KB: Yes, that's (producer-guitarist) Dann Huff for you.

MC: We saw a self-effacing reference to your musical abilities, with the modest description that you play "Campfire guitar."
KB: I've got your basic chords. When I was doing covers, I learned off of YouTube. It's funny now when I see people covering my songs, and teaching others how to play them, so it's a full circle moment. I've got your G-B-A-C-C minor... then I get to the bar chords and I give up. I'm not going to be a shredder, or the guy who is solo playing. I like to run across the stage.

MC: As a co-writer, what do you bring to the collaborative environment?
KB: Songwriting is so difficult. Once you find your place, that's what you'll be good at. I look at myself as kind of like an A&R of the writer's room. Sometimes I will bring the title. I used to do that more, much earlier in my career. Now when I come in, I know which people I work well with and which writers will work the best together.

MC: Can you tell us more about this selection process?
KB: It's what I'm feeling. There are some writers who can do everything, and others who do sad ballads. So if I'm feeling depressed, I'm going to bring my guy Josh Hogen in. I mean he can do everything—he's on "Bury Me in Georgia"—but that's his sweet spot.

MC: You are also the artist who will personify the song onstage, and project its narrative.
KB: If any writer is working with an artist, and you have an idea, and that artist isn't loving it, move onto something else. I'm not afraid to say "no." Not every artist will, but if I don't like something, I'm going to tell them. And these are the people I write with. And they'll say, "OK—let's move on and find something else." I also try to write songs that will most likely be singles. It's pointless for me to write a song that's just a cut, unless it's a story song that's going to touch people, regardless. But even those will go to radio.

MC: Nashville writers have spoken to us about the concept of "Putting furniture in the room" in lyrics—creating tangible, visual impressions.
KB: The more imagery the better: I just wrote a song the other day with the lines, "The floor is covered with shattered shards of glass." I was real upset, and I got inspired; that's why I wrote that lyric. I really try to just be different. A lot of songwriters are just saying the same thing. I heard a Morgan Wallen song that was about beer, which has been done many times in country, right? But the way this song, "More Than My Hometown," said it is, "I love you more than a California sunset/More than a beer when you ain't 21 yet." That's what's clever, and different; a new way of writing about something that others have written about before.

MC: Your songs feel conversational and real—especially when the lyrical tone is darker.
KB: I don't always release those songs, because I love my marriage (laughs). But as an artist, you have to break out of the box, because within your group of fans not everyone is happy, and they will relate more to the sad songs. Everybody breaks down at some point. If you're not singing about them, then you're not appealing to them. The hardest part is writing a song, and not lying. If you sing a song with deep emotion, people are going to portray that song as you.

MC: Your song "Grand" has songwriter Mike Posner in the writers' credits. We think of him as a fascinating, and seemingly inexhaustible lyricist.
KB: Yeah. He's also one of the sweetest guys in the world, with great energy. Sometimes if you get in the room –especially with first writes – you can check out if you're not into it. With Mike, there's no checking out. Positive energy, nice guy, lots of lyrics, stays focused the whole time. You don't see him picking up his phone, he's always working. I love writing with him.

MC: Do you book blocks of time for writing songs?
KB: I have my own publishing company, Verse 2 Music, a joint venture with Sony Music Nashville. It's Kent Earls and me. I brought him over with me from Universal (UMG). Kent is the head of all the writers, so he books their schedules and he books my schedule. Right now I'm trying to get an album out, so I am trying to write as much as possible. That's when I will book my own schedule. I recently put a studio in my house, so I never have to leave home again. I have people come over all the time.

MC: Which program do you use for recording, Logic or ProTools?
KB: We have both on the computer, but my preference is generally ProTools.

MC: Do you have a live room?
KB: Yes sir.

MC: Neighbors don't come banging on the door complaining about the noise?
KB: Nah, we're pretty secluded.

MC: We read that "I Love Country Music" was written at a writers' retreat.
KB: We've been doing writers retreats here in Tennessee—but this time we went down to Florida. Writers' retreats are when you get a bunch of writers that you work with a lot. You go out away from y'all's house—no babies, no girlfriends, no wives, and no distractions, and you just write. We were on a lake when we wrote that one.

MC: *Different Man* has 17 tracks—that's a generous outpouring of music.
KB: I forgot that's how many songs are on that album. Mostly I was trying to make everything uptempo. I've tried to stay away from the slow songs. I look at my live shows, and think single-wise, and just try to write songs that are rocking as much as possible. Those are the hardest songs to write. We got a good amount on *Different Man*. I wish there were a couple more that were singles.

MC: "Pop's Last Name" is a beautiful sentiment,

I grew up without a father
He's been locked up since '96
But there's another man, he ain't here no more
That raised me as a kid

MC: Is it difficult to be that revealing within a song?
KB: I'm an open person. I will always tell others how I am feeling. If you upset me in any way, I can't fake that smile. My face is going to show it. It really comes in my writing too. A lot of times I have even deeper lyrics. I have people who have to tell me, "I don't know boss, that's awful dark—that's out there." I don't feel like it's bad at all being vulnerable.

MC: A line from the song says: "He said, 'knowledge over power.'"
KB: he never really told me that, but I remember we didn't have money, so he'd have to fix stuff. This is what I've learned since being an artist. I thought that line would be something he would say if he did have money. For me, coming from where I come from, and knowing what I knew, whenever I didn't have money, I'd rather know how to fix something than have the money to pay someone else to do it.

MC: On your 2023 "Drunk or Dreaming Tour," you headlined Fenway Park in Boston, selling out all 37,755 seats in the venue. How do you maintain intimacy on that massive scale?
KB: I was so excited. The adrenaline was crazy. But when you get up there, you really only see the people in front of you, and the flashlights in the stands. It almost feels like a club. I know it sounds weird to say, but you don't see how big the atmosphere is until I started walking the stadium and it was crazy. I've learned to go out and perform, and try to make everybody feel like I love 'em, as much as I do, even though they are a baseball field away from me.

MC: In the past you have told stories from your life as well, to keep the human elements in the show. Now you've this epic production and pyro happening.

KB: Yes sir. I think that's the hardest thing for me. It's been two years since I switched to this big live performance thing as opposed to my storytelling. I'm really excited for this next tour. We finally got a B stage where I can do the intimate-type stories. I used to do a fan favorite that made everyone tear up called "For My Daughter."

They say history repeats itself
Well, I guess that's up to me
Yeah, I grew up without a dad
I'm gonna be the best one I can be

There were video projections of my family and me. I want to incorporate more of that into my show, rather than just the pyro and energy.

MC: Do you work with a creative director on your live presentations?
KB: Yes. He's been with me for six years now. His name is Alex Alvga. He also does my music videos. He's super talented.

MC: You now have a record label, 1021 Entertainment—a joint venture with Sony Music Nashville, and also the Sony-affiliated publishing company, Verse 2 that you mentioned. One of your signees to the publishing company is your co-writer Levon Grey. How did you meet him?
KB: I found him in Alabama. He did a couple of songs on social media, and tagged a couple of other artists along with me. I researched him, and reached out. He was writing all of these songs by himself. I said, "Man—if I get you in a room with me and a couple of other writers, I wonder what we could create?" I brought him in, did the A&R thing I was telling you about, and we wrote "One Mississippi" the very first time we ever wrote.

MC: On *Different Man*, you assumed co-producer responsibilities. What does that expanded role entail?
KB: It's just a little more paying attention. When I came in as a new artist, I used to go in with Dann Huff, give him the demos, and think that my job was done. "This is what I have, and I'm going to trust you to turn it into what it should be." With this album I knew exactly what I wanted—I was going more into this show thing. I was telling Dann what I wanted. I could hear sounds. People ask me, "What do you listen to?" I literally don't listen to any music other than what I am writing. The radio might be on every now and then, but other than that, I will listen to a song I wrote last week a thousand times—try to hear different sounds, and lyrics.

MC: Clearly, with your success, more artists of color, and LGBTQ+ representation, country music is changing.
KB: I think it's wide open right now. Country music is changing like crazy. People said I was the frontrunner and I didn't know how to take it. I'm glad that I'm not the only one now. I'm in my own kind of lane and I feel comfortable, but I didn't feel that the first couple of years.

MC: Your visual identity projects your music, and it's all you.
KB: You've got to be yourself. Coming in, I tried to be like everyone else. Growing up, I went to an all white school called Soddy-Daisy High School in Chattanooga. There were four colored kids in the school: Hispanic, Black, mixed. I was always in cowboy boots, all Bass Pro Shop. I'd go fishing, and we were mudding (off-road driving) everyday.

MC: Was it to a country soundtrack?
KB: I'd listened to country music since I was a baby, because my mom loved it. I got back into country music around the time that Florida Georgia Line was hitting, so I got to experience all of that. I moved in with a roommate, and he was telling me that I had no swag, he's like "Bro—you've got to be different. Swag out, and make people look at you." I started doing that, and that's when I went viral. People thought I was a rapper, and I stood out.

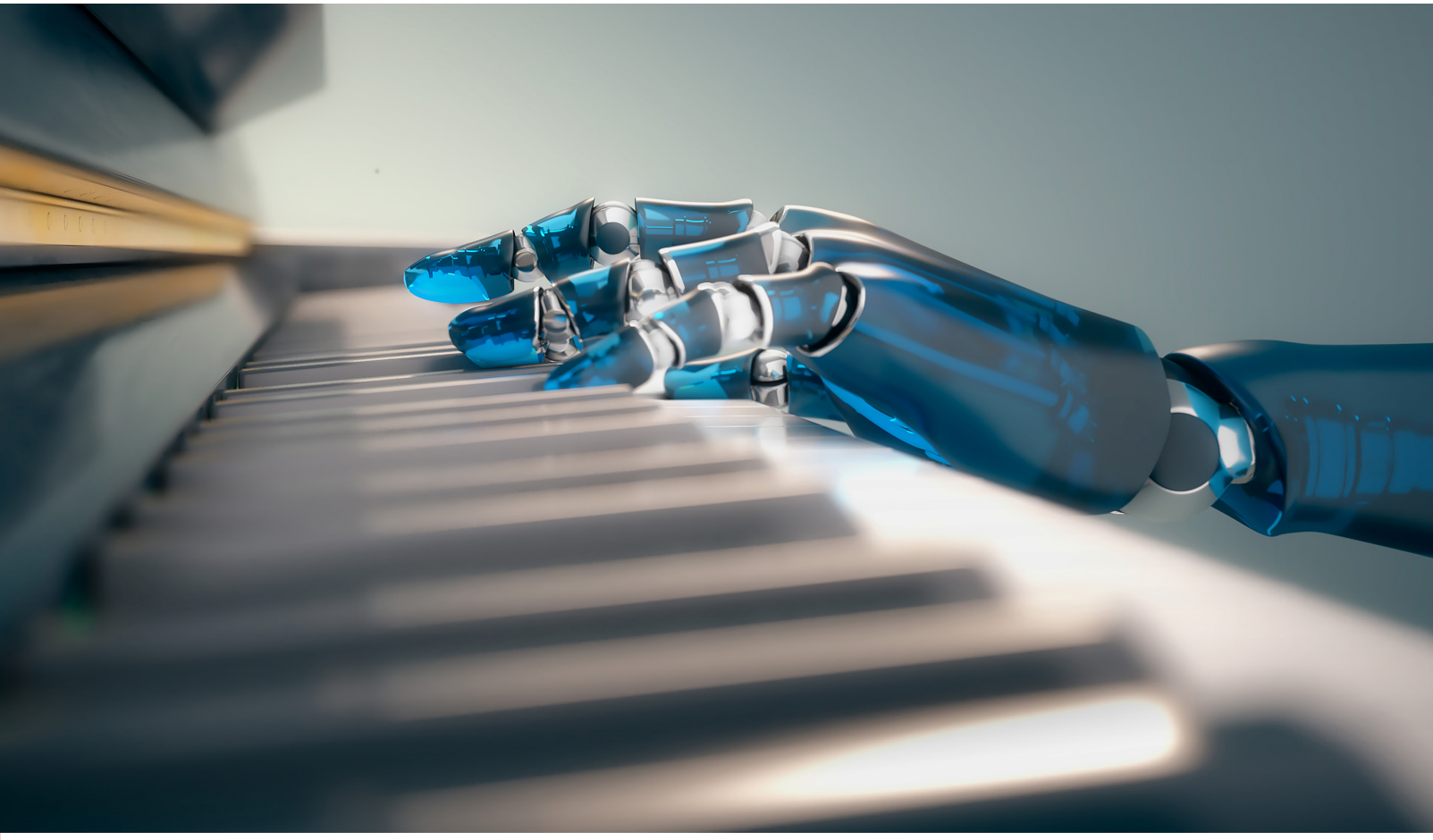
Contact: Jennifer Vessio – 1220 Entertainment, jennifer.g.vessio@gmail.com
Meg Kehoe – Sony Music Nashville, Meghan.Kehoe@sonymusic.com

Quick Facts

- Kane Brown's late father claimed African-American and Native American heritage. His mother is Caucasian.
- One of Kane Browns classmates at Lakeview Middle School in Fort Oglethorpe, GA, was future country star Lauren Alaina. Breaking through as a first runner-up on American Idol, she encouraged Brown to audition for the show. He was rejected for sounding too much like *Idol's* Scotty McCreary.
- *X Factor* tried to put him in a boy band, which he declined. Instead, he did his own covers online. His cover of Lee Brice's "I Don't Dance" went viral, with 60K shares overnight. A version of George Strait's "Check Yes or No," captured seven million views.
- Working for the home improvement store Lowes in Hixson, TN, Brown would sing in the aisles. His fellow red vest employees encouraged him to enter a talent show. He has since partnered with the store for the 100 Hometowns restoration project with the first recipient the local Boys & Girls Club.
- His first six song EP, *Closer*, financing with Kickstarter crowd funding, hit the country charts and attracted major label interest.
- Brown's eponymous record-breaking debut album produced six-times Platinum No. 1 hits "Heaven" and "What Ifs." With his debut effort, Brown became the first artist in Billboard history to top all five country charts simultaneously.
- Working outside of the country idiom, Brown has collaborated with hitmakers like Khalid, H.E.R., Becky G and Marshmello.
- Kane Brown and his wife, singer-songwriter Katelyn Jae Brown, recorded a chart-topping duet "Thank God," for Different Man. It became his 10th No. 1 single.
- NBC's *Christmas at Graceland*—staged in December 2023 at Elvis's Memphis home. featured with artists including John Legend, Post Malone, and Lana del Rey.
- The first black artist to headline Fenway Park in Boston, Brown will return on his 2024 "In the Air" Tour.

ARTIFICIAL INTELLIGENCE:

An Existential Threat or New Creative Frontier?



BY ANDY KAUFMANN

UNTIL RECENTLY, the idea that computers could replace humanity was little more than science fiction. Then, ChatGPT came along. So, too, did a song purportedly by Drake featuring The Weeknd. Although the track involved neither artist, it began charting. The threat of artificial intelligence making creative individuals obsolete suddenly became real. Although computerized assistance in the music industry is nothing new, the rise of generative A.I. poses a new level of concern. What will happen as the technology continues to develop? *MC* spoke with five experts to analyze this burning topic.

Dr. Martin Clancy

Founder / Chair
IEEE Global A.I. Ethics Arts Committee
martinclancy.eu/ieee

What does a future with artificial intelligence look like?
Things are happening quickly, so any predictions are nebulous. I teach and also work as a manager and artist. I got involved in A.I. because I noticed some of my students were responding to these technologies. I ended up doing a PhD on this subject. I wasn't making predictions, yet what I researched is pretty much what has happened.

There's a lot happening that has profound implications. And it's also an opportunity for growth if the moment is seized. If not, we might be looking at a future not unlike what occurred during the Napster period. There's a chance to use these tools in a fun but equitable way.

Do people have misconceptions about artificial intelligence and how it's going to change music?
I imagined that a younger generation must be more hip to this than I am, but that doesn't match with my experience. There's a big mismatch between what is understood and what is happening.

Is there any way for creators to protect their likenesses and artistic voices?
Legally, copyright has to be created by humans to be granted copyright. It doesn't mean nonhumans aren't capable of creativity but that it won't be granted copyright. We're in a place where we have to come up with personality rights. "That protects my voice, doesn't it?" Maybe.

The two cases that rocked the industry were Robin Thicke's "Blurred Lines" and Katy Perry's "Dark Horse." Nothing to do with A.I., but they pushed the boundaries of what we thought was copyrightable or what could be argued. Now, when it comes to A.I., the question of whether you are infringing on my copyright becomes much more opaque and complex.

What adjustments should creative people make to accommodate A.I.?
Understand and try the technologies. Experiment and see what new things you can do.

The second part comes into the legality. Everybody's looking toward legislation, because even with the best intentions there are unforeseeable consequences. It comes down to what we care about. The pandemic showed we care about the arts.

And build an economic model. I know that sounds lofty, but that's what's necessary.

How can music people use artificial intelligence?
Let's take it from the musician's point of view: 63 percent of musicians said they're already using A.I. in some capacity. Most musicians use social media to market themselves. It's a drag on their time. A.I. is a good way of alleviating that and creating more space for creative work. And musicians can use [A.I. programs] as new tools. Don't read the instruction manuals; have fun with them.

From the major label side, there's a lot to be positive about if a common appetite can be found. And I believe there can be. There's a lot of fear, but when I start speaking about the possibility of a better future, everybody seems interested.

Do you think artificial intelligence will help artists become more creative?
It's easy to see it as depressing and think, "What's the point in my doing that when it can do it itself?" That's too easy. I lean into the positive side.

Sam Dresser

Chief Innovation Officer
School of Rock
schoolofrock.com

What does a future with artificial intelligence look like?
In the past, we've seen technological breakthroughs that people were scared of. The photograph didn't replace painters; it just turned into another medium. A.I.'s going to play a similar role, but it is a little different in that generative A.I. is able to generate content on its own. So I think it's going to have a profound impact.

I believe the overall impact is going to be positive. At School of Rock, we're always thinking about how we can introduce music to new people. How can we make music approachable? We have been getting more serious about songwriting. How do you go from nothing to a finished song? A.I. can help demystify that process.

We're going to see a lot of content fully generated by A.I. And there is going to be disruption and displacement in certain spaces. There may be a hit song that has a novelty to it because it was A.I.-generated, but what people love about music is authenticity.

Do people have misconceptions about artificial intelligence and how it's going to change music?
You see misconceptions on both ends of the spectrum. The doom and gloom folks are likely overstating the impact. And those who think it's a passing fad are likely understating the impact. It's hard to say exactly what this is going to look like. We know enough to recognize that it's going to be transformative. We don't know how it's going to look down the road. I'm generally an optimist about it.

Is there any way for creators to protect their likenesses and artistic voices?
You're going to see a lot of developments in that space. Some of it may be legislatively enforced. There are also startups that aim to protect creators. The big companies that have billions of dollars at stake are going to duke it out with legislators and tech companies. Hopefully, it benefits content creators as well. It's an interesting discussion around imitation versus copying. Where is that line? There are court battles being settled all the time around this topic.

Right now, there's not much artists can do aside from the things we know you need to do to protect yourself. Keep up as best you can on what's happening and experiment with it. Because it's not going anywhere, and the ones that'll stay relevant are the ones that embrace it. I'm confident we can end up somewhere that feels fair to all parties.

What adjustments should creative people make to accommodate A.I.?
Do what we've always done—create content we think is compelling. Share our stories. What did we do when synthesizers came out? What did we do when Digital Audio Workstations became the norm and things like Pro Tools? What did we do with turntables and electric drum machines? Some found new music to create from that.

If it hooks you, then people are going to want to check it out. If it sounds interesting and has all the elements that make great music, they dig it. So make compelling stuff. And if [A.I.] is something that interests you, play around with it.

How can music people use artificial intelligence?
There are three buckets where A.I. can be helpful. One is personal assistance, like helping you be more organized, structuring your day, coordinating meetings or completing an email. Then there are assistant things, like planning a vacation.

And then there's strategy. Things like, "Give me a few decision-making matrixes." Or, "Tell me some KPIs that would mean success for this initiative." Or, "Help me create a project plan." Even, "Analyze this presentation and tell me if it contains the right content."

The last [category] is what musicians care most about, which is A.I. as a content creator. We're going to dip into each one of those at different times depending on the work being done.

Do you think artificial intelligence will help artists become more creative?
I think so. You're always going to have those who are like, "I don't want my creative vision influenced by A.I." I respect that. But imagine somebody recording a melody into their phone, feeding it into an app and saying, "Turn this into a song in this style." People are going to use A.I. to spark ideas quickly and easily. It will be used to help people be more creative. At the end of the day, the people with the most compelling visions will still win out, because they're the ones that are going to curate what's good and will resonate.

Ashley Irwin

President
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What does a future with artificial intelligence look like?
People who don't adapt will fade away. Those who are forced to adapt may find their work takes on a different look. While it may replace jobs in certain areas, there are always going to be people who need to feed the machine, if you like. So maybe that becomes a new job. Art is a reflection of a moment in time, and I don't think machines can respond to what's happening in society. So that's where there will be jobs.

One of the things from any new technology is the speed factor. When I started, if you wanted to re-edit a movie the editor would undo all the splices and put it back a different way. Now that it's digital, it's a keystroke. While that's convenient, the people we work for

realize it takes us less time. Therefore, we're always being pushed in terms of delivery times.

Do people have misconceptions about artificial intelligence and how it's going to change music?
The misconception is that everything's going to be good. One of the reasons we as composers and songwriters are employed is because of our taste. We are the arbiters. I don't know that a generative A.I. machine has the ability to reject bad ideas. To them, it's an output. So, who becomes the arbiter? Who's going to decide what is and isn't good?

Is there any way for creators to protect their likenesses and artistic voices?
That's the big question. The labels are trying to get a federally mandated law where it's consistent across the country. But it's different from state-to-state at the moment.

One of the big fears is that, regardless of what we do in the U.S., there are going to be bad actors around the world. Just like there are offshore tax havens, there may be copyright-free places where you can create whatever you like. As it is, there are certain territories where they're not enforcing anything. So from that aspect, I don't know how you are going to protect copyright. We're doing a lot of work with the copyright office to determine what should happen.

What adjustments should creative people make to accommodate A.I.?
We're encouraging [the SCL's] members to put a clause into their contracts that requires not using commissioned work for generative A.I. purposes without consent.

How can music people use artificial intelligence?
There's a lot of stuff you have to do to keep track of metadata. A lot of that can be done with artificial intelligence. Or if you're doing a television show and have a bunch of themes or want to get over writer's block, you can generatively use your material to create variations that you might not otherwise have come up with.

Do you think artificial intelligence will help artists become more creative?
Possibly. I remember this discussion when *Sgt. Pepper's* was released and The Beatles started doing multi-track and all that. You sort of go, "What would've happened if Mozart had been able to play around in a recording studio?" People are going to find ways to use this technology that we don't even know about and come up with interesting things. Not all of them will be listenable. But the good ones will be good and the arbiters of taste will decide which those are.

Anshay Saboo

Head of Product
Drumify, a subsidiary of LiveOne
drumify.com

What does a future with artificial intelligence look like?
Over the past year, we've seen A.I. break into many industries, but we're on the cusp of A.I.-generated music. The entire integrity of the art comes into question. Some people are with it; some are against it. Universal [Music] is encouraging it and using that as another revenue stream. The future is going to come down to how we can make A.I. equitable. At Drumify, we've been building features that allow producers to have a vision of the song they want to make and use A.I. to bring that to life through enhanced sound discovery and A.I.-based suggestion. Right now, we're in that phase of growing pains any time a groundbreaking technology is made available. As we figure out what works, it'll have a positive impact.

Do people have misconceptions about artificial intelligence and how it's going to change music?
One misconception is that it is going to be the downfall of creativity. On the opposite end, it makes it easier than ever for people making music to elevate their work. Now, you can do it in a matter of hours. So while there are caveats, it has the potential to become one of the biggest creative jumps in history.

Is there any way for creators to protect their likenesses and artistic voices?
The industry is working on how creators whose voices are being used in A.I. productions will be paid and how the copyright and royalty system will work. At Drumify, we're half music publishing company and half technology company, so we do a lot of work ensuring that producers of samples and beats are protected. And that, if they end up being used, they're paid. Broadening that idea to A.I. is a conversation the industry needs to have. In the end, it's better to embrace this wave than trying to crush it.

What adjustments should creative people make to accommodate A.I.?
If you think we're going to go back to normal, that's never going to happen. So the best adjustment is to educate yourself and explore all the opportunities and tools.

It's not a one-size-fits-all thing. Just because you are in the industry doesn't mean you need to start working on A.I.-generated vocals or beats. But figure out how you can use those applications to optimize your workflow and creativity.

How can music people use artificial intelligence?
There are many A.I. tools that create musical ideas or even take music that's played on one instrument and transform it into another. On the corporate side, there are tools that make it easier than ever to draw up legal contracts.

Do you think artificial intelligence will help artists become more creative?
Not necessarily. It depends on what a musician's creative process is. This wave of A.I.-generated music might not be for everyone, but it's definitely something that's worth exploring. Maybe a generative A.I. tool could help you break through and discover new sounds.

Rachel Stilwell

Stilwell Law
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What does a future with artificial intelligence look like?
It's hard to predict. But music creators should be able to use A.I. to go beyond what they normally would. And that's exciting.

On the other hand, music is copyrightable, both the musical composition and the sound recording. We need to be careful about protecting songwriters and recording artists from misappropriation of their work.

Do people have misconceptions about artificial intelligence and how it's going to change music?
People have suspicions about how it will go, but we aren't going to know until we have it being used day in and day out. People say things like, "Information wants to be free." And they apply that to music. What they mean is there should be no copyrights.

There are also those that say, "We need to be careful about people scraping performances, songwriting and recordings, without consent." I feel strongly that, if you're going to use somebody's work to train A.I., you need the consent of the person whose work you're copying.

Is there any way for creators to protect their likenesses and artistic voices?
Recording artists don't always own their masters. If you don't own your masters, what do you do if somebody is scraping your performances? Under those circumstances, you can't sue.

Not every state has a right of publicity statute, but California, New York and Nevada do. Those laws protect against misappropriation of name, likeness, voice and sometimes signature. A vocalist might be able to sue to get something taken down. There is a recently introduced federal right of publicity statute called the NO FAKES Act that would federalize this right of publicity. That would be a good thing for vocalists and actors, because it's not limited to music.

Right now, this particular statute has a few exceptions that are too broad; it would allow a user to borrow for parody or satire. If the NO FAKES Act is amended to remove these exceptions or make them narrower, that would be a good thing.

What adjustments should creative people make to accommodate A.I.?
The burden is on the laws. There are copyright protections in place, but they're not enough. We need a federal right of publicity statute. And if it takes a while to get, then those states that don't have right of publicity statutes should enact one.

Beyond that, we need to amend the federal anti-bootlegging statute to cover studio recordings and provide another tool to protect against misappropriation of recorded performances. It's the job of those in law and policy to address the potential for misuse and not put the burden on musicians to chase down every misappropriation of their work.

How can music people use artificial intelligence?
I don't think A.I. should be doing the work of the artist. But if you need a tool to help edit the thing you have created, A.I. sounds great.

Do you think artificial intelligence will help artists become more creative?
There's a reason why I'm a lawyer instead of a guitar player. I've got a really good left brain. I have things to say about protecting creators. I'm good at that. ▪

Deucetone RAT and Lil' RAT

The ProCo RAT is arguably one of the most popular distortion guitar effect pedals ever created, right up there with such venerable stomp boxes as the Ibanez Tube Screamer and the BOSS DS-1. If you are a guitar player, chances are you have owned or at least played through a RAT distortion pedal at least once in your career.

Since it was originally created back in 1978, the RAT has evolved from a single, hand-built prototype into a family of versatile guitar effect pedals and has been in continuous production for almost 50 years. During that time, there have been many different RAT variations with many different components and features. Actually, the RAT brand has been owned by several different companies over the years including ProCo, RapcoHorizon and ACT Entertainment, which currently offers a full range of authentic RAT pedals. Included among these are the Deucetone RAT and Lil' RAT, which sit at either end of the current RAT product line-up. More on those two stompboxes later, but first, a little background.

Back in 1978, the original design goal of the RAT was to create a brand-new distortion sound that would cut through the mix on stage without being too over the top. The signature RAT sound, which was discovered purely by accident, is produced by a single op-amp and a variable-gain circuit with silicon diodes that short the output to ground, thereby clipping the source material. The key to the RAT's sound is that the circuits' op-amp circuit is run at such a high rate that it starts distorting even before the signal hits the diodes resulting in a clipping effect. As it was discovered, clipping the diodes allows the guitarist to create complex harmonic effects ranging from low-gain distortion to heavy fuzz, all in a single guitar effect pedal.

While there have been many different RAT variations created over the years, almost all share some common features including an all-analog signal path; military-spec glass-epoxy circuit board housed in a virtually indestructible steel enclosure; heavy-duty, industrial grade footswitches, knobs, and jacks; an easy to see on/off LED indicator; a sloped face for easy switching; an AC jack; and a "no tools required" battery compartment. Most RATs over the years have also sported a glow-in-the-dark logo. In short, the RAT has always been built like a tank and designed to take a significant amount of real-world abuse and keep on rocking.

Back in 1981, the RAT designers at ProCo substituted the tone control for a low pass filter circuit labeled "filter," which has become an integral part of the RAT signature sound since that time. From a user standpoint, the filter control acts as a kind of a reverse tone knob, meaning turning it to the right rolls off brittle high-end frequencies while turning it to the left allows the natural tones of your guitar to come through. This means turning the filter knob clockwise will decrease the treble rather than increasing it as would be the case with a typical tone control. Almost all the current RAT models still feature the classic three-knob control setup, which includes filter, distortion and volume controls as well as true bypass switching.

Designed to offer the full tonal spectrum of the current RAT product range, the Deucetone's origins come from a dual RAT rack-mounted unit from the '80s called the R2DU. Now housed in a floor pedal, the Deucetone RAT consists of two completely independent ProCo RAT units. Each Deucetone RAT channel can be used separately, in stereo, or cascaded together for a virtually unlimited palette of tones, and each is switchable between three RAT settings. Channel A features the Vintage RAT, Turbo RAT and Dirty RAT, while Channel B gives you the choice of Vintage RAT, Turbo RAT, or Clean RAT tones. The Clean RAT is a clean boost, available only in the Deucetone RAT. Playing through a Deucetone RAT is like having six RAT pedals in one effect unit. Used separately or with both channels cascaded, you have 15 RAT tones at your feet. As with all the other variations in the current RAT product line up, the Deucetone RAT pedal features the classic RAT filter control, which has been an essential part of the RAT design topology since 1981.

At the other end of the product range sits the smallest RAT pedal to date, the Lil' RAT, which succeeds in distilling the essence of the RAT topology into a desktop or gig bag-friendly footprint and is available at an extremely cost-effective price. The Lil' RAT delivers exactly what you would expect: namely a RAT pedal in a smaller enclosure. It has the same controls, tone and dynamics of the larger versions in a smaller footprint. If you are looking to get the full capability of the RAT in a smaller pedalboard-friendly enclosure, then the Lil' RAT may be just what you are looking for.

Having owned several variations of the RAT pedal over the years, I can confirm that the sound from the typical RAT pedal resides somewhere between a distortion pedal and a fuzz box. I really like the RAT's filter control, which gives you the ability to dial back the overall effect to almost zero and then ramp it up for some truly over the top distortion and fuzz effects. Another feature I like in the RAT is its ability to emulate the natural sag of a tube amp.

Many digital emulations of the RAT have been developed over the years. While convenient to use in as plug-in format, when compared side-by-side, the old school all-analog RAT stomp box plugged into the front end of your tube amp is still a tough combination to beat. If you have never had the opportunity to play through a RAT, check one out at your local dealer; you won't be disappointed.

The Deucetone RAT is available now for $299.99 and the Lil' RAT is available now for $79.99.

Find out more at ratdistortion.com

Waves Online Mastering

Waves recently debuted Waves Online Mastering, an online mastering service that is designed to be as good or better than any online mastering service currently available. Waves Online Mastering is designed to be a tool for mastering engineers, not just a consumer tool and is designed to help mastering engineers deliver high quality master's with very few compromises.

Waves Online Mastering integrates the company's Waves Neural Networks technology with a new A.I.-based mastering engine, which has been developed alongside a team of top-tier mastering engineers. Waves Online Mastering has been in development for almost seven years. Since the beginning the goal in creating Waves Online Mastering was to create a semi-automatic plugin process designed to follow the steps a professional mastering engineer would use to create and deliver a finished master.

Mastering is complex and Wave's mastering service has been designed to de-mystify the mastering process. From the beginning, Waves Online Mastering was to predict what the user wants for a finished product better than any online mastering service currently available. While A.I. predictive technology does play a part in how Waves Online Mastering works, it's only one part of the equation.

The basic user interface of Waves Online Mastering is similar other services currently available in that it features an easy to use drag and drop interface that allows you to select a new track, search, upload, or re-order your tracks based on name, or the date created. Waves Online Mastering is designed to give the user full creative control over the mastering process.

Three processing algorithms are provided: precise, organic, or elevated processing, each one offering progressively more processing to your source Precise is the optimal suggestion for balanced master, well-defined tonal qualities and well-balanced levels. Organic applies less processing, resulting in a sound that is more natural and closer to the unmastered track (the original mix). Elevated applies more processing, essentially dialing the Precise option up to "11," making the master brighter and more immersive. After you select your preferred algorithm, you can fine tune your selection. Tools to control tone, reference and style are provided to help fine-tune your source material and get it ready for the mastering process.

To access Waves Online Mastering you will need to first set up an account at Waves.com. There is no special account for the Online Mastering. In addition, to try the service (before you pay and master), you do not have to log in to an account. Each master is redeemed in Waves credits which is what you use to access the mastering algorithm server. Each song is processed as a credit. Pricing for the per-song credits is $5.99 for one credit, $24.99 for five credits or $299.99 for 150 Credits. Once you set up your Waves Online Mastering account, you can purchase credits and then you are ready to start mastering your music. When you're happy with the preview, you then use your prepaid credits to hear up to four songs and compare the difference between the selected and previewed track. After, you're ready to process your master. While Waves Mastering is not tied into any other Waves subscription service it is logical to assume that may happen in the future.

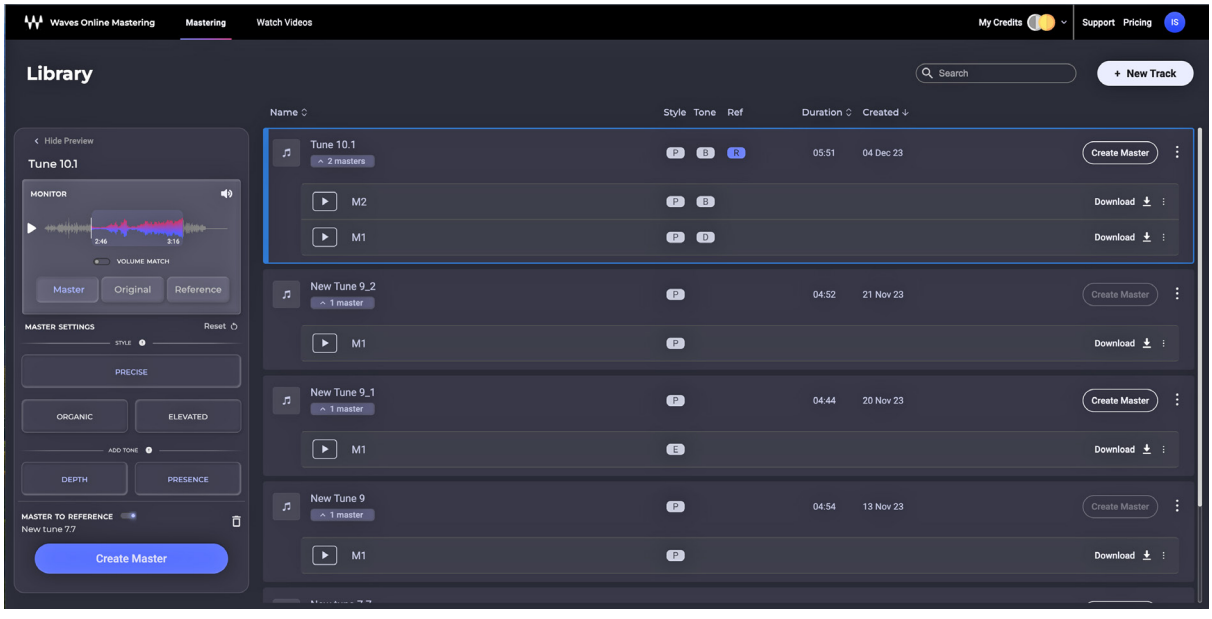
So, what makes Waves Online Mastering service different than other online mastering services currently on the market? The biggest difference between Waves Online Mastering and other online Mastering services is that Waves Online Mastering is aimed for mastering engineers' ears meaning its designed to satisfy the super critical listening standards of a professional mastering engineer.

Waves Online Mastering started out to be a tool for online mastering engineers to allow them easily allow consumers to set correct loudness levels. It was only later in the development process that Waves decided to make the service a consumer-based platform. Waves Online Mastering is the result of decades of real-world experience. It is essentially a computerized version of what a real-world Mastering engineer would do to prepare and deliver fully mastered source material ready to be uploaded to commercial streaming services with all loudness checks correctly in place.

Waves Online Mastering is a versatile and easy to use tool designed to be aimed at both DIY users and professionals and is designed to deliver a product that is on par with the quality you would get with a top tier mastering engineer. The goal is that once your source material is mastered through Waves Online Mastering you can be assured that your finished master will be compatible what whatever streaming, broadcast or replication service you plan to use.

A free trial to check out Waves Online Mastering is available now.

Find out more at: apps.waves.com/mastering



Art Rock LA is Center Stage at CenterStaging

On the evening of Saturday, Dec. 9, music and art collided in Burbank, CA as ART Rock LA took center stage at CenterStaging. The event was sponsored by Freckled Zelda, a recording artist and influencer, who captivated the audience in a Princess Zelda costume complete with antlers and elf ears.

Freckled Zelda not only sponsored the event but also delivered a mesmerizing performance blending original compositions with covers. The highlight was her new rendition of "Butterflies," where the Ocarina, a sweet potato-shaped flute, added a magical touch to the evening.

Powerhouse vocalist EMM also performed. Sets by Trinity Bliss (*Avatar*) and Tim Johnson Jr. (Disney Channel, Nickelodeon) added to the musical diversity on show. Ryan Story closed the event with a set of classic rock favorites.

The primary focus of the evening, however, was to support The Guitar Center Music Foundation's fundraiser, led by Myka Miller Jimenez. A silent auction that included signed guitars and memorabilia contributed to the noble cause of fostering music education.

The CenterStaging Artist Relations building, typically home to offices for brands like Roland, PRS, and Ernie Ball, was transformed into an art haven. The walls were decorated with framed art and canvases, showcasing the work of musicians who also paint. For example, JD Shultz, the singer-songwriter of Human Brother, contributed iconic classic rock star art on acrylic glass.

Rising art world star Jessica Downs displayed large canvases featuring abstract likenesses of deceased music legends, including Chester Bennington, John Lennon, and Jimi Hendrix. Separately, from *Star Trek* fame, 20-time Emmy-nominated Dan Curry showcased original art, including some of his Klingon designs. Music composer Joel Doeuk presented his own metal

and resin sculptures in explosive imagery.

Marvel artist Christian Cordella showcased his Pennywise, the clown from the *IT* movies, while Madrid-based artist Kala Carela added a touch of gothy darkness to the artistic spectrum. From Matt Carmody, attendees saw drip-style pieces paying homage to Miles Davis, Jimi Hendrix, John Lennon, and Joe Cocker.

FATHOM Art, curated by Francis Coiro, took over the space previously occupied by Fender, treating attendees to rare classic rock photos from the gallery's Rock Iconix Collection. Also on view were dozens of paintings and fine art prints from FATHOM's roster of international contemporary artists, plus a selection of work from seminal Los Angeles graffiti and mural artists. Notable images included a one-of-a-kind 3D rendering of Madonna before she became the pop icon we know today.

The ambiance and lighting of the event were provided by Modern Illumination, ensuring each painting in the entire Artist Relations building was individually highlighted. PRS Guitars Artist Relations executive Winn Krozack entertained with a mesmerizing performance on the 7-foot Yamaha Grand Midi Disklavier. Performing artists were supported by Renkus-Heinz Audio on stage.

The event's production was a collaborative effort led by Sammy Oriti, CenterStaging's General Manager Will Kerlick, and Freckled Zelda's manager Rick Wilson.

Though the holiday season has come and gone, we at *Music Connection* encourage readers to consider the gift of art. For those interested in exploring the collection further, private showings are available by appointment on Wednesdays and Saturdays. Contact info@artrockla.com or call 310-985-5511 to schedule your visit and bring the magic of music-infused art into your life.

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RENKUS-HEINZ
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Colourtura

WTF Was That?!

Melodic Revolution Records

Producers: Ian Beabout, Nathan James and Derek Pavlic

8

Providing a kaleidoscope of aural adventures, aptly named Colourtura delivers the goods. With an original song list that boasts the British sensibilities of Gentle Giant and Jethro Tull and a bit of Styx for good measure, their creativity knows no bounds. Check out "Toy Soldiers" and "Away" for excellent social commentary and tuneful reflection. But there's also the epic "Sleeping Giant" and funky "Mothman" to keep the listener engaged, amused and on notice. **– *Eric Harabadian***

Granddaddy

Blu Wav

Dangerbird Records

Producer: Jason Lytle

7

It's been seven years since the loss of Granddaddy bassist Kevin Garcia, but his proto-hipster compatriots have finally returned. This collection feels like a love story told in reverse, with every song a quirky contemplation on tenderness and regret. Considering Garcia's untimely passing, perhaps a theme of sadness was inevitable. Yet who wants more reasons for weeping in a universe that's aching for grins? Thankfully, the sorrow is laced with a lightly comic caress. **– *Andy Kaufmann***

The Libertines

All Quiet On the Eastern Esplanade

Casablanca/Republic Records

Producer: Dimitri Tikovi

7

It's been almost nine years since the last recording from these English post-punk luminaries. One might expect the passage of so much time to have spurred a notable artistic shift, yet that isn't the case. Instead, the cooled tension between Pete Doherty and Carl Barat seems to have made their sound more focused but less dangerous. The song remains the same, with Clash-like grooves, pithily dark lyrics and canyon-sized choruses sure to trigger euphoria among longtime fans. Those who never liked the act are unlikely to become converts. **– *Andy Kaufmann***

Paul Reed Smith and Eightlock

Lions Roaring in Quicksand

Steele Records

Producer: Paul Reed Smith and Eightlock

8

Paul Reed Smith is not just an instrument manufacturer, but a legit guitarist and composer as well. And he surrounds himself with some of the best rock, jazz and R&B musicians in the biz. Lead vocalist Mia Samone shines brightly on fusion-flavored tracks like "Sarah" and "Never Give Up on Livin'." And standards like "Love and Happiness" and Edwin Starr's "War" present a poignant and timely dichotomy. The group's message is unity. **– *Eric Harabadian***

KillerStar

KillerStar

HighWire Records

Producers: Rob Fleming and James Sedge

8

What do you get when you assemble a collection of supporting players from all eras of David Bowie's illustrious career? An album *The Thin White Duke* would relish, of course! Still, this isn't a tribute album or retread of overly familiar *Ziggy Stardust* tunes. It's an entirely new band with a fresh art rock aesthetic. That said, the players have one musical foot planted firmly in the past, even as the other is stepping into the future. The group's impeccable musicianship balances the two in intriguing harmony. **– *Andy Kaufmann***

Uncle Lucius

Like it's the Last One Left

Boo Clap Records/Thirty Tigers

Producer: Hal Jon Vorpahl

9

After a five year hiatus this Austin, Texas band returns with a fresh spin on gritty Americana-flavored rock. Fronted by the powerful and expressive vocals of Kevin Galloway, they're not ones to follow tried and true. There is a unity here that's familiar but stands alone. Exciting and experimental production blends with soulful string orchestrations. Everything from Jimmy Webb and Burt Bacharach-like song craft to CCR-tinged social commentary is fair game. **– *Eric Harabadian***

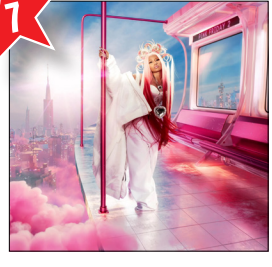
Nicki Minaj

Pink Friday 2

Young Money Entertainment / Republic Records

Producer: Various

7



Hailed as the queen of rap, Nicki Minaj is protecting her throne with *Pink Friday 2*—a sequel to her acclaimed debut. The album is celebration of Minaj's rap creativity and ambitiousness. Although it relies heavily on samples, including Billie Eilish's "When the Party's Over," that can be a hit or a miss. Minaj's best work comes when she speaks from the heart, from the tragic loss of her father in "Last Time I Saw You" to her growth as an artist in "Just The Memories." **– *Jacqueline Naranjo***

Malena Cadiz

Hellbent & Moonbound

Malena Cadiz Music

Producer: Andrew Lappin

8

As both a vocalist and storyteller, gossamer voiced poet and offbeat yet straight to the heart singer-songwriter has earned nonstop lofty comparisons (Joni Mitchell, Norah Jones) throughout her 13-year recording career. Still, none of those quite prepare us for the way she seduces, then pierces the heart and invites her way in via dreamy-breezy melodies—which mostly caress in ballad form, but sometimes groovy pop. She remains a master at artfully juxtaposing the mundanity of life with soul-deep sacredness, using casual observations as portals to epiphanies on the heavier truths of existence. **– *Jonathan Widran***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

AbsenT

Contact: Absent6996@gmail.com
Web: Soundcloud
Seeking: Label
Style: Hip-Hop

Clarkston rapper AbsenT has got some beefs to settle, and he's going to do his settling in the form of diss tracks, if his song "YB Can't Keet It Real" is anything to go by. The production is impressivley clean, his beats absolutely on point, and his vibe is one of an artist ready to take a step forward with his career. His vocal delivery is tight too; though there's little to separate his voice from the many others in an increasingly crowded space. The best song on AbsenT's Soundcloud is "Runing Out of Time," which sees him really let loose and spit out his lyrics like he really isnt playing. His actual lyrics are... fine. But the hip-hop world has never been more competitive and he'll need to keep working on them.

Production	8
Lyrics	7
Music	8
Vocals	7
Musicianship	7

SCORE: 7.4

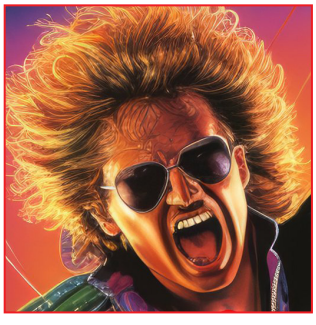
Gabriella Raelyn

Contact: beatrice@empktpr.com
Web: Soundcloud
Seeking: Booking, Film/TV, Reviews
Style: Dream-Pop, Synth-Pop

Colorado-born, Los Angeles-based artist Gabriella Raelyn used to go by the name Gemyni. We're not sure what prompted the name switch, but it does imply a more personal, intimate approach to the lyrics and that's entirely appropriate. Raelyn's latest album is called *NEPHELE: Act I*, and the first single from that is "wish upon a STAR" (the odd capilization is deliberate). Raelyn has a gift for creating moods with both her lyrics and music, in sync. There are elements of Kate Bush in there, some Tori Amos, a little bit of Björk. But ultimately, Raelyn is very much her own artist—someone capable of creating cinematic soundscapes that are somehow simultaneously epic and understated.

Production	8
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.6



Mött

Contact: linmar2416@msn.com
Web: reverbnation.com/mött
Seeking: Licensing, Publishing
Style: Rock

It's probably important that we note right from the start that Mött isn't connected to Mott, the latter era incarnation of British rockers Mott the Hoople. This is further confused by the fact that, on some of the provided pictures, Mött mainman Martin Epp is sporting Ian Hunter-esque hair and sunglasses. Musically too, you can tell that Epp has listened to a lot of '70s British rock including, but not limited to, Hunter's work. There are also hints of Free/Bad Company in there, some Deep Purple, as well as touches of polished '80s U.S. rock bands such as Journey and Boston. He roped in Jeff Scott Soto to contribute to a couple of songs, which is impressive. Musically, Mött is sound, and the passion is evident from bar one.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2

A Talent For Mischief

Contact: cartoonland@pacbell.net
Web: atalentformischief.com
Seeking: Booking
Style: Pop, Rock

San Francisco trio A Talent for Mischief consists of Kevin Coffey on guitar, Gibson Verkuil on bass and Lucien Muir on drums. The band has been gigging around California for many years, though they only recently released their long-awaited self-titled debut album. They describe their sound as simply "pop," though it certainly has elements of rock n' roll in there. If anything, this is coming from the power-pop, '60s side of things—you'll hear touches of classic surf guitarists like Dick Dale, some Monkees, some Brit Invasion too. But there's also a '90s college rock vibe, and perhaps a bit of Paisley Underground. The music is well played, and the songs lovingly written even if they don't really stick with you.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.0

KEKEDREAMS

Contact: kekedreams2018@gmail.com
Web: Spotify
Seeking: All
Style: R&B, Hip-Hop, Soul, Pop

Chicago native KEKEDREAMS has over 10 years of experience singing and songwriting, and that's imediately clear when listening to recent single "Bye Bye." She has a gorgeous soul croon though, when she needs to, she get fairly biting with a hip-hop lean. That sort of versatility should serve her well as she forges ahead with what appears to be a very promising and potential-filled career. There's a beautiful simplicity to her songs that suggests invaluable authenticity. The production is pristeen, the lyrics tender and honest, and after hearing the songs that KEKEDREAMS pointed us toward on Spotify, we were interested in hearing a lot more. Because as good as "Bye Bye" is, "Foreplay" is even better.

Production	8
Lyrics	8
Music	7
Vocals	7
Musicianship	8

SCORE: 7.6

Man the Mute

Contact: manthemute@gmail.com
Web: facebook.com/manthemute
Seeking: Booking, Film/TV Placement
Style: Metal

Man the Mute is the solo project of Cesar Soto, a renowned guitarist for the influential industrial band Ministry. Now with full release *Songs for Peace, Songs for War*, Soto demonstrates his chops as a storyteller and frontman, while defaulting to major shredding in thick atmospheres. "Give Him Hell" is a high-octane, riff-heavy song that matches the subject matter of the revenge-driven narrative Soto decries. "Willow" is introspective, while "Blotter" adds heavy guitar riffs to dense production elements—a nod to producer Maor Appelbaum, who balances the industrial sounds with great sensibility. Man the Mute packs depth in *Songs for Peace* that demand a second listen to appreciate Soto's artistry.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

Exigent

Contact: info@exigentband.com
Web: exigentband.com
Seeking: Label, Booking
Style: Hard Rock

Comprised of former students from a local School of Rock (a solid endorsement), Exigent is a talented young hard rock band from South Florida, made up of siblings Jessica (vocalist/bassist) and Jacob (guitarist) Elalouf, and Angelina Bukata (drummer). "It's Over" and "Empty Hearts" are standout lead singles. Heavy distortion, relentless drum blast beats and powerful vocals are an effective trinity to deliver hard rock earworms. The tracks are impressively produced and packaged–though vocals verge on sounding overcompressed, like bubblegum pop. "Unseen Things" is most accessible, catchy and a bit softer. This group has an edge and do not need to shy away from it.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 9

SCORE: 7.8

Ben Moritz

Contact: contact@benmortiz.com
Web: danielbenmortiz.com
Seeking: Booking
Style: Latin Jazz

Chilean-born composer, bassist and producer Ben Mortiz has a fresh take on authentic Latin jazz, with free-fusion elements and postmodern production. Mortiz has risen to his role as a producer, working closer in the development of the compositions, mixing in phonograms and videoclips, while also participating as a session musician in all facets of his works. Latest single "Cielos de Agosto" is an impressive electric bass solo, with ambience and ocean waves. "Tempestas" from his full-length *Daniel Ben Mortiz*, is a bit more structured, funky at times, with easy-to-follow refrains, accompanying *OK Computer*-esque hypnotic speaking. Mortiz' interpretation of "Ronda al Azúcar" features masterful playing and a testament of how his production chops have improved.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

Funds for Jimmy

Contact: love2molly@yahoo.com
Web: Spotify
Seeking: Label, Bookings
Style: Water Color Emo

The self-identifier of a "Water Color Emo" band is enough to get us intrigued in this SoCal garage band (Post-twinkle-indie if you ask us!). We love the opener from latest album *Bankrupt*, "Ouid," which rocks, twinkles, and spaces-out, while lead singer Molly Grace wails and croons with attractive vocals. Hayley Williams is an obvious comparison, though the band is most reminiscent of American Football. Our favorite track is "(de)composure," angsty as it needs to be, with the full release of Grace's screams at the end. By the time we heard "Nostalgia Ultra," it did become hard to remember what hooks and riffs came from where. We'd suggest more varied songwriting. Funds for Jimmy has graduated from the basement circuit.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

American Beauties

Contact: abeauties.band@gmail.com
Web: americanbeauties.org
Seeking: Film/TV Placement, Booking
Style: Indie Folk Rock

Shipping up from Boston, indie folk rock band American Beauties are hitting the mark, while treading in familiar territory of sensitive rock. Singer-songwriter-guitarist Michael Gray has studied Semisonic, R.E.M. and Wilco to make track "Yours and Mine," while earlier folk acts influenced "Good Excuses," which has a great refrain. Most subdued is "Shining Stars," an acoustic (with beautiful organ textures) down-tempo social commentary, an optimistic approach to grief. "Tired eyes don't cry anymore... hoping to see you again." When hearing a reference "Newtown Kids," we can't help but draw conclusions about the Sandy Hook school shooting in Newtown, CT. American Beauties has been, and will continue to fit right in on college radio and coffee shop soundtracks.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

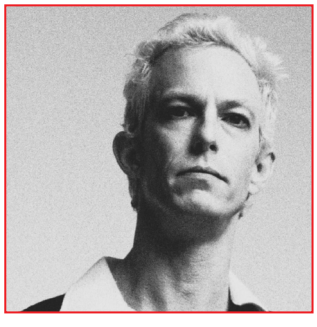
Abhi Ananda

Contact: abhiananda.music@gmail.com
Web: Spotify
Seeking: Film/TV Placement, Booking
Style: New Age, Neo-Classical, Instrumental

Abhi Ananda is an Indonesian-born singer-songwriter who launched his music career in the U.S. in Twin Cities, MN, and now resides in Los Angeles. This melting pot surprises us when we hear heavy folk influence in "The Dream is Still Alive," a soft ballad by this international troubadour. "Remember Who You Are" further allows Ananda to share his heartfelt stories and beliefs, offering inspiration. "Meliora" is a new track off Ananda's recent project *Melophile,* which is most atmospheric, prettiest ambience and best-produced of the bunch. Public and college radio, meditation apps, as well as labels seeking AAPI artists should take note.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4



Benjamin Stranger

Contact: vince@4amindiepublicity.com
Web: benjaminstranger.bandcamp.com
Seeking: Booking
Style: Indie Rock

Fare Thee Well, Follower is the latest album from Nashville's Benjamin Stranger. "Summer Alone" is an indie, anti-single song of the summer, reminding us "We're all going down." Thanks. In addition to Stranger's soft voice, additional vocals from Crissie McCree and Melissa Mathes make for sweet harmonies and overlapping melodies, with a great hook to boot. We pick up on the trend of featuring female singers who sound like Lana Del Rey a la guest vocalist Bee Taylor, by the track "Misshapen I.D. (Twanas Remix)," downtempo and extremely chill. We love the live acoustic track "Drag queens are much much much much safer than AR-15s," and we agree!

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

The Lodge Room *Los Angeles, CA*

Contact: doug@wilspro.com
Web: marcbroussard.com
Players: Marc Broussard, Vocals, Guitar; Gary Usie, Drums; Devin Karrigan, Bass; Jason Parfait, Keys, Saxophone; Bobby Junior, Guitar

Material: Marc Broussard and his band play country music that is infused with rock 'n' roll, jazz, blues, R&B, and reggae. A few of the tunes have all of the above-mentioned elements, some a few, and some just one. Regardless of the infusion, the tunes are good-for-the-soul, uplifting songs that hit you in the heart with soulful, moving lyrics. The music also moves you. Enough to make you want to stand up and dance and sing along to each tune.

Musicianship: Solid musicianship all around. The rhythm section was superb. Usie and Karrigan grooved all night and could do no wrong. Karrigan's bass was profound and reverberated throughout the Lodge Room as he had all the ladies' ooh-ing and ah-ing all night. That left the floor open for Broussard to wail away on the mic. He has a very good voice that is pleasing to the ear and hits all the right notes at just the right the time. Junior laid down some pretty juicy solos on a few of the songs as he and multi-instrumentalist Parfait made the tough soloing job seem effortless.

Performance: The performance was exceptional. The night was electrifying; the crowd was on; the music was captivating; and Broussard and his crew were sounding amazing. The Lodge crew had everything dialed in from the beginning and there was no stopping Broussard once the bell went off. He talked to his audience like they were long lost friends getting reacquainted, and then played for them like he was never to see them again.

Summary: Marc Broussard's soulful, country-R&B-rock 'n' roll-blues gave off a modern Motown-ish vibe that was out of this world. Touching tunes like "The Wonderer," "Baton Rouge," and the 'Robert Cray meets Jeff Healey-sounding' "Will Not Let Her Go" will have you dancing, singing and reminiscing about past loves and future promises. "Easy to Love" will take you back to the era where Motown was most prominent while "Wanna Give You My World" will have you lighting up a fattie even if you don't smoke. A solid 10 out of 10 for Marc Broussard and his crew. **– *Pierce Brochetti***

The Tractor *Tavern Seattle, WA*

Contact: rubsounds@gmail.com
Web: rubsounds.com
Players: Princella Ray, lead vocals; Malia Seavey, keyboards/synth, backing vocals; Taryn Dorsey, percussion, backing vocals; Robbie Luna, guitar; Shaun Crawford, bass; Bob Husak, drums.

Material: Rub is a mega-band comprised of Pacific Northwest-based artists who have been fixtures on the Seattle music scene for several years (Acid Tongue, Trick Candles, Salt Lick, NighTrain, Killer Workout, Cute Lepers, and Panama Gold). The group's live set tilts toward disco-tinged sensibilities (Nile Rodgers & Chic) complete with similar guitar sounds and basslines made famous by Nile Rodgers' slick production (Sister Sledge's "We Are Family," Daft Punk and Pharrell Williams', "Get Lucky," Duran Duran with Janelle Monae's, "Pressure Off").

Musicianship: Lead singer Princella Ray's vocal timbre is smooth and warm. Her high range evokes hints of Shelia E., which she projects with ease in the band's live arrangement of "Contentment." Guitarist Robbie Luna's flanged-out guitar techniques slide in well with the band's '80s style material, while elements of The Minneapolis Sound (Prince's "Delirious") are brought to light by keyboardist Malia Seavey's super-poppy synths and percussionist Taryn Dorsey's plethora of rhythmic instruments - tambourines, egg shakers, and cabasas.

Performance: Huge boxes with bright colored letters spelling out R.U.B. served as perfect props for the Seattle-based sextuplet. Needing no introduction, Rub immediately walked across the Tractor Tavern's stage and burst into their electro-pop show. The group's prismatic selection started with "Rob's Song" and "Leave it Behind" before they moved into the measured "Keep Up with The Vibes," a reflective song describing dogged perseverance in a personal world gone awry. The band shifted into high gear for the sparkling "Hands Up" and KEXP song of the day "Contentment" before ending the show with a slight curveball, a cover of Phantogram's "When I'm Small."

Summary: Rub is a band that draws inspiration from a wide range of old-school and new-wave genres. The band has great potential and could easily further explore their darker musical tendencies—therein lies the Rub. Look for Rub making rounds throughout the Pacific Northwest! **– *Megan Perry***

The Hotel Café *Hollywood CA*

Contact: info@parlorsocial.com
Web: instagram.com/dessydilauro
Players: Dessy Di Lauro, Vocals; Rickey Padget, Keyboards; MJ Holifield, Drums; Cesar Allen, GuitarKayla Starr, BG Vocals; Samantha Schultz, BG Vocals

Material: Canadian born Dessy Di Lauro, is a singer-songwriter dishing out jazzy, R&B/ Latin and Gospel(y) tunes in the likes of Gloria Estephan, The Miami Sound Machine and Chaka Khan. Di Lauro is a tiny bit more progressive but that just might be in her live program. The music grooves and makes you want to dance or at the very least, tap your toes and wiggle in your seat.

Musicianship: The stage was filled with Di Lauro's crew as superb musicianship graced the Hotel Cafe. It took the audience more than half the set to realize that there was no bass player and then only realizing it because you couldn't see one. Padget was on the keys filling every imaginable hole that needed to be filled and together with Holifield, they created exceptional grooves that the audience absorbed with pleasure.

Performance: Dessy Di Lauro has a great bunch of musicians to make music with. Everyone was into the music and really loving the attention. The background singers really made a difference, not just in the music, but in the visuals in the whole scope of things. They were animated, singing and swaying to the music and even doing little bits of choreography to boot on a tiny stage. Blistering leads from Allan added icing on the cake as he took "Be Still" and "Just Like God" to new heights.

Summary: Dessy Di Lauro, speaking and singing in five different languages, felt she was thrown a curveball when COVID hit the mainland. Everyone was confined to their homes and not much was going on. It was at that time that the best came out of her and she managed to write music that has now become her latest releases. Gifted with an extremely good voice, she sings, serenades and croons her way into her audience's hearts using tunes like "Catch Me," with its Cuban, Brazilian, Afro and soulful sounds to fill the room with love and positive vibes. If you're into soul and R&B, check out Dessy Di Lauro at all your favorite platforms. ***– Pierce Brochetti***

Whisky A Go Go *Hollywood, CA*

Contact: info@afm-records.de
Web: motiveblack.com
Players: Elana Justin, Vocals; AJ Bartholomew, Guitar; Jeff Dubray, Drums; Lex Wolf, Bass

Material: Motive Black is a hard rock/metal quartet in the mold of Metallica, Stone Temple Pilots and Maiden. They drive hard and the music is melodic and appealing. Justin was sounding like Geoff Tate of Queensrÿche on "Fight Alone" and "Lift Me Up" and was very impressive through most of the tunes. She carried that Queensrÿche vibe all night and even though they aren't as impressive as Queensrÿche, their music stands on its own.

Musicianship: The musicianship was very good. Justin has that superb Geoff Tate thing going on and carried the group most of the way. Wolf is a good bass player; she just needed a little time to get going and when she did, she was unstoppable. Dubray was on track with Justin all night as his beats slammed down on time, every time. The rhythm play by Bartholomew was excellent. The rhythm guitar wasn't complicated or intricate, but they were just enough to give the songs what they needed except for one thing; When you're into this caliber of music, the guitar solo is almost mandatory. It's part of the song. It makes a song stand out, and there were NO guitar solos; not a one. Not even one to speak of. A bit disappointing.

Performance: The performance was very good. Justin looks striking in her tight leathers and lingerie top, and that voice was killer all night. She could have addressed the audience a little more, but she could get away with it by the way she looked; ahh, good ol' rock 'n' roll! The rhythm section, as well as Bartholomew, had a great time after Wolf settled down, and it all came together on the last four songs. It was great to see the guitar and bass come together and dance while the drums and vocals were going off.

Summary: Motive Black is very good. They have some work to do on their live performance but the music is there and with a bit of polishing, it'll turn out alright. Solid drumming on "Fight Alone" and "Caged," and super bass riffs on "Purge," (not to mention the guitar riffs), superb vocals on the well-written "Lift Me Up," and the beautifully introduced "Auburn," Motive Black has all the right pieces in all the right places and all at the right time. ***– Pierce Brochetti***

Neumos Crystal Ball Reading Room
Seattle, WA

Contact: andi@terrorbird.com
Web: enumclawonline.com
Players: Aramis Johnson, lead vocals, guitar; Nathan Cornell, lead guitar; Ladaniel Gipson, drums; Eli Edwards, bass

Material: Enumclaw is a talented alt-rock band from Tacoma, WA. The foursome readily blends the fast-and-loud melodic inklings of Hüsker Dü with the laidback vocals and dissonant guitars of Pavement (Stephen Malkmus) and Dinosaur Jr. (J. Mascis), adding a smattering of sounds from '90s indie-icons Sonic Youth ("Teen Age Riot") and the Pixies ("Where is My Mind?"). While Enumclaw leans into alternative music's halcyon days (they cleverly proclaim they are "the best band since Oasis"), their songwriting has a raw intangible authenticity that brings a natural modernity to their sound. Lyrically the foursome explores a wide range of themes—the dark domains of coping with the death of a loved one, the bright spheres of fostering newfound friendships, pursuing quixotic quests to fulfill desired dreams—and brings them into focus through an inspirational lens.

Musicianship: The four-piece band's musical technique is carefully crafted into their style of sugary grunge meets full-out indie rock. Frontman Aramis Johnson embraces his deep chilled-out vocals and skillfully slips them over his distorted, lo-fi guitar tones while lead guitarist Nathan Cornell creates mellow melodic timbres with just enough screech to make the songs stand out. The rhythm section, bassist Eli Edwards (Johnson's younger brother) and drummer Ladaniel Gipson have a strong connection and their ability to mix slick overdrive grooves with steadfast beats makes a perfect undercurrent for Enumclaw's relaxed but earnest sonic ethos.

Performance: Enumclaw leaped onto Neumos' intimate stage and immediately surged into the hazy sweet "Save the Baby." The spirited indie-music makers continued with the jangly fun "Cowboy Bebop" where several fans slipped by security, ran on stage, and dove into the all-hands-up, sing-along crowd. Enumclaw moved through their vibrant set with the dreamy shoegaze-driven "Jimmy Neutron" and ended with a round of new material - the moving alt-rockers "This Light of Mine" and "Change." The evening culminated with a gracious Johnson inviting fans 21+ years old to meet them at the bar down the road—an invite that was greatly appreciated by fans of that ilk.

Summary: Enumclaw is a brilliant '90s indie rock-meets-dissonant shoegaze band. Their live set highlights the band's ability to bring in an audience with their bold, yet charming presence. Most impressive is the band's intangible musicality that can only truly be heard and felt within the throes of their heartfelt, rock-out shows. Look for Enumclaw playing across the United States with new music in 2024! **– *Megan Perry***

Hotel Café *Hollywood, CA*

Contact: Gillian Driscoll @ Gillian Jean Creative / gillian@gillianjean.com
Web: jessicacarteraltman.com/
Players: Jessica Altman, vocals; Vanessa Bryan, backing vocals; Michael Herring, guitar; Alex Burke, keyboard; Brandon Brown, bass; Dylan Elise, drums

Material: Playing to a tight-knit, supportive crowd, Jessica Carter Altman shared yet-to-be-released music from two coming EPs during her intimate Hollywood show. As a gentle lilting opener, the song harmonies in "Fake It" shone through, with stellar backing vocals and beautifully blended instrumentals that continued throughout the evening. Between gently honest lyrical stories and a clean, tight band, Altman showed the makings of something truly special

Musicianship: Backed by a phenomenal group of some of Los Angeles's best players, "Aftermath" revealed a great bass sound (courtesy of Brandon Brown), with a funky build that landed with yummy warm vocals. "Naïve" brought a more theatrical style, with a sensitive rhythm section underpinning, more great harmonized voices, and rich organ sounds from the keys (added by Alex Burke). Room favorite, "Pieces" delivered a post-breakup shakeup, with great guitar licks from Michael "Fish" Herring, and more fabulous bass lines and organ sound. "Lucky One" (from 2022's EP *For You*) saw things switching gears to a lullaby-feeling country ballad.

Performance: Stepping things up a notch with the Ashford/Simpson/Armstead classic "I Don't Need No Doctor" (previously covered by Ray Charles and John Mayer), the group added a great guitar intro, heavier funk bass, edgier vocal sound, and solos from each of the musicians on stage, while "Bad Energy" shared a grungier-sounding guitar intro. Altman's open, transparent lyricism made for a relatable performance, and her down-to-earth approach with her audience—especially on "Clumsy" (speaking to her quirkiness when she first met her now-husband) and newest release "Naïve" (referencing how her dad used to describe her), helped form a genuine connection with the room.

Summary: Sincere and sweet, Jessica Carter Altman brings an unusual softness to the stage. Clearly appreciative of the opportunity to share her artistry with a crowd, her demeanor shares a level of gentleness and humility rarely seen in performance circuits. Altman's stories of resilience and vulnerability, along with her quirky and relatable personality, make for a refreshing combination inside a comfortable evening of authentic storytelling. **– *Andrea Beenham***

MUSIC CONNECTION

Directory of A&R

Here's our latest list of record labels, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2024 updates have been supplied by the listees.

1-2-3-4 GO!
420 40th St., Ste. #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
Styles/Specialties: rock, punk
*Do not accept unsolicited material

4AD RECORDS
134 Grand St.
New York, NY 10013
212-995-5882
Email: demos@4AD.com
Web: 4ad.com
Roster: the National, Deerhunter, Efterklang, Aldous Harding, Beirut, Holly Herndon, U.S.Girls
Styles/Specialties: rock/indie

Additional location:
17-19 Alma Rd., SW18 1AA, UK
44-208-870-9724
Email: 4ad@4ad.com,
edhorrox@4ad.com
Contact: Ed Horrox, A&R

ACTIVATE ENTERTAINMENT
5062 Lankershim Blvd.-174
N. Hollywood CA 91601
818-569-3020
Email: submissions@2Activate.com
Contact: James Arthur
How to Submit: Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country; Send Soundcloud &/or YouTube links, socials, list your email & text number

ALLIGATOR RECORDS
Attn: New Material
P.O. Box 60234
Chicago, IL 60660
Email: info@allig.com
Web: alligator.com
Styles/Specialties: blues, roots, contemporary blues
*Please include a letter-sized stamped envelope so we can reply to your submission.
*Due to the large number of submissions we receive, response time is approximately four months or more. All submissions will be responded to by mail; if no legible address is on the demo material, there will be no response. Please keep submissions to a maximum of four songs (If we like what we hear, we'll ask for more).
*Alligator will NOT accept inquiries or phone calls regarding the receipt or status of submissions. We do not visit artist websites or listen to email submissions

AMATHUS MUSIC
P.O. Box 611
Rockville Centre, NY 11571
Email: info@amathusmusic.com,
Web: amathusmusic.com
Styles/Specialties: dance, electronic, pop
*Do not accept unsolicited material

AMERICAN LAUNDROMAT RECORDS
P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: alr-music.com
Styles/Specialties: indie rock, tribute compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder, President

AMERICAN RECORDINGS
(Republic Records/Universal)
2200 Colorado Ave.
Santa Monica, CA 90404
Email: mgoldberg@americanrecordings.com
Web: universalmusic.com/labels
Styles/Specialties: all genres
*No unsolicited material
Rick Rubin, President
Michael Goldberg, A&R

APPLESEED RECORDINGS
P.O. Box 2593
West Chester, PA 19380
610-701-5755
Web: appleseedmusic.com
Styles/Specialties: AC
*accepts demo submissions, see website

ASTRALWERKS
1750 Vine Street
Hollywood, CA
Email: astralwerks.astralwerks@gmail.com
Web: astralwerks.com
Styles/Specialties: electronic, dance, alternative, techno
*No Unsolicited material accepted.

ATLANTIC RECORDS
(Warner Music Group)
812 N. Fairfax Ave.
Los Angeles, C 90046
818-238-6800, 818-238-9222
Web: atlanticrecords.com
*No unsolicited material
Jeff Vaughn, VP of A&R

ATLANTIC RECORDS GROUP
Paramount Plaza
1633 Broadway, 10th & 11th Floor
New York, NY 10019
212-707-2000
Email: pete.ganbarg@atlanticrecords.com
Web: atlantic-records.com
*No unsolicited material
Jeffrey Sledge VP A^R A&R, Riggs Morales, SVP A&R

ATO RECORDS
10 East 40th Street, 22nd Floor
New York, NY 10016
212-422-4280
Email: info@atorecords.com
Web: atorecords.com
Styles/Specialties: pop, rock, acoustic rock, indie
*Demo Submissions will only be accepted by mail
Will Botwin, President/CEO

AVERAGE JOE ENTERTAINMENT
3738 Keystone Ave.
Nashville, TN 37211
615-733-9983
Email: info@averagejoesent.com
Web: averagejoesent.com
Roster: Carter Winter, Cypress Spring, Camo Brian, Austin Tolliver, Bubba Sparxxx, Charlie Farley, Colt Ford, DJ Cannon Banyon, Hatcher, Jeremy McComb, Josh Mirenda, Lenny Cooper, Montgomery Gentry, Rich O'Toole, Sam Grow, Sarah Ross, Shelbykay, Tommy Chayne
Styles/Specialties: country rap

BAR/NONE RECORDS
P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Styles/Specialties: indie rock
*Unsolicited material accepted
Glenn Morrow, Owner

BARSUK RECORDS
P.O. Box 22546
Seattle, WA 98110
Email: questions@barsuk.com
Web: barsuk.com
Distribution: ADA/WEA
Styles/Specialties: Indie Rock
*Accepts Demo submission, see website
Josh Rosenfeld, President

BEGGARS GROUP/ROUGH TRADE
(XL Recordings, Beggars Music, 4AD, Matador, Rough Trade)
134 Grand St.
New York, NY 10013-1012
212-995-5882
Contact: Sadie Matthew
Email: banquet@beggars.com
Web: beggars.com
Styles/Specialties: indie-rock, pop, electronic and more
Roster: Adele, Alabama Shakes, Girl Band, tobias Jesso, Yo La Tengo
*Does not accept Demo Submissions

Additional locations:
2035 Hyperion Ave.
Los Angeles, CA 90027
323-663-0607

17-19 Alma Rd
London, SW18 1AA England
44-208-870-9912
Email: info@begarsmusic.com

BIELER BROS. RECORDS
4100 N. Powerline Rd., #U5
Pompano Beach, FL 33073
954-979-4781
Email: info@bielerbros.com
Web: bielerbros.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material, EPK only
Jason Bieler, Owner
Aaron Bieler, Owner

BIG DEAL MUSIC
15503 Ventura Blvd. #300
Encino, CA 91436
818-922-0807
Email: info@bigdealmusic.com
Web: bigdealmusic.com
Styles/Specialties: rock, pop, AC
Distribution: Sony/Rec
*No unsolicited material
Henry Marx, President/CEO

Additional location
115 29th Ave. S.
Nashville, TN 37212
615-942-8328

BIG LOUD RECORDS
Nashville, TN
Web: bigloudrecords.com
AJ Kassen. SVP Head of A&R, Big Loud Rocks

BIG MACHINE LABEL GROUP
1219 16th Ave., S.
Nashville, TN 37212
615-324-7777
Email: allison.jones@bmig.net,
mail@bigmachine.us
Web: bigmachinelabelgroup.com
Roster: Aaron Lewis, Abbey Cone, Avenue Beat, Ayron Jones, Badflower, Brantley Gilbert, Brett Young, Brock Gonyea, Callista Clark, Carly Pearce, Connor Smith, Canielle Bradbery, Florida Georgia Line, , Jamie Fine, Jay Demarcus, Jennifer Nettles, John 5, , Laci Kaye Booth, , Rascal Flatts, Ray Wylie Hubbard, Sugarland, Tim McGraw
Allison Jones, SVP, A&R

BIG NOISE
11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al.bignoise@gmail.com
Web: bignoisenow.com
Client List: Christina Aguilera, Red Hot Chili Peppers, The Beach Boys, Chicago, Katharine McPhee, Dionne Warwick, Gregory Porter, and Viola Davis
*Currently accepting demo submissions.
*Please call or email first.
Al Gomes, A&R

BLACKHEART RECORDS
456 Johnson Ave #202
Brooklyn, NY 11237
212-353-9600 Fax 212-353-8300
Email: gabe@blackheart.com
Web: blackheart.com
Styles/Specialties: Rock, Punk
*Unsolicited material accepted, attn: A&R Dept.
Zander Wolff, A&R

BLUE ÉLAN RECORDS
10880 Wilshire Blvd., Suite 2000
Los Angeles, CA 90024
Email: info@blueelan.com
Web: blueelan.com
Kirk Pasich, President, Connor Pasich,VP / Director A&R

BLUE NOTE RECORDS
(Universal Music Group)
1750 N. Vine St.
Hollywood, CA 90028
323-871-5425
Email: BlueNote@umgstores.com
Web: bluenote.com

BOMP/ALIVE NATURALSOUND RECORDS
919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com
Roster: Black Keys, Two Gallants, Buffalo Killers, Brian Olive
Distribution: Lumberjack Mordam Music Grp.
*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear.

CAPITOL CHRISTIAN MUSIC GROUP
101 Winners Circle N
Brentwood, TN 37027
615-371-6980, 800-877-4443
Web: capitolchristianmusicgroup.com
*No unsolicited material

CAPITOL MUSIC GROUP
(Universal Music Group)
1750 Vine Street
Los Angles, CA
310-235-4700
Email: communications@umusic.com
Web: capitolrecords.com
*No unsolicited material
Solomon Sounds, SVP A&R

Additional location:
New York
(Universal Music Group)
1755 Broadway #6
New York, NY 10019
212-841-8000
Contact: Andrew D. Keller
Email: Andrew.keller@umusic.com
Web: universalmusic.com/label/capitol-music-group
*No unsolicited material

CENTURY MEDIA RECORDS
The Century Family, Inc.
c/o Sony Music International
25 Madison Ave.
New York, NY 10010
Email: mail@centurymedia.com,
mike.gitter@centurymedia.com
Web: centurymedia.com
Styles/Specialties: heavy metal, rock
*Unsolicited material accepted, see web for details.
Mike Gitter, VP, A&R

CHERRYTREE RECORDS
(Universal Records)
2220 Colorado Blvd
Santa Monica, CA 90404
Email: info@cherrytreerecords.com
Web: cherrytreerecords.com
Styles/Specialties: All genre styles considered
Roster: Sting, Lady Gaga, Far East Movement, Ellie Goulding, ROBYN, LMFAO, Keane, Rac & Matthew Koma, The Fratellis, Michael Kiwanuka, The Knux, Tokio Hotel, Sir Sly, Mohambi, Kelis, Milow
Scott Enright, A&R

CLEOPATRA RECORDS
9417 Brodie Ln, Austin, TX 78748
310-477-4000
Email: bperera@cleorecs.com
Web: cleopatrarecords.com
Styles/Specialties: alternative, gothic, rock, metal, Industrial, Electronic, classics, soundtracks
*We only accept demos/music in digital form. See website for instructions
Brian Perera, President, Tim Yasul, VP/GM

CLICKPOP RECORDS
P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com
Styles/Specialties: folk, metal, pop, punk, electronic, ambient noise and more
Dave Richards, A&R

CLUBSTREAM LABEL GROUP
Gothenburg Sweden
+46 (0) 708 579 753
Email: demo@substream.se
Web: clubstream.se
Style/Specialties: techno, all electronic dance music
*Accepts unsolicited material.
Do not send rock music, reggae or psy-trance.
See website for instructions
Hakan Ludvigson, A&R Manager

CMH RECORDS
2898 Rowena Ave.
Los Angeles, CA 90039
800-373-8073
Web: cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

LOGGINS PROMOTION
Nashville, TN
310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com
Styles/Specialties: all styles
*Accepts unsolicited material
Paul Loggins, A&R

COLUMBIA RECORDS
LOS ANGELES
(Sony Music)
10202 Washington Blvd.
Culver City, CA 92032
310-272-2555
Web: columbiarecords.com
*No unsolicited material

COLUMBIA RECORDS
NEW YORK
25 Madison Ave
New York, NY 10010
212-833-4000
Email: john.doelp@sonymusic.com
Web: columbiarecords.com
*No unsolicited material
Rani Hancock, Head of A&R

COMPASS RECORDS
916 19th Ave. S.
Nashville, TN 37212
615-320-7672. 800-757-2277
Email: info@compassrecords.com
Web: compassrecords.com
Styles/Specialties: celtic, roots
*Accept unsolicited material see website for info
Alison Brown, A&R
Garry West, A&R

CONCORD MUSIC GROUP
5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
310-385-4455
Web: concordmusicgroup.com
Styles/Specialties: jazz
Tom Coulson-Smith, A&R Director

CURB RECORDS
48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: licensing@curb.com
Web: curb.com
Styles/Specialties: country, pop, gospel
*No unsolicited material
Bryan Stewart, SVP, A&R

DANGERBIRD RECORDS
3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
Email: info@dangerbird.com
Web: dangerbirdrecords.com
Roster: Butch Walker, Royal Teeth, T. Hardy Morris, Broadheds, JJAMZ, Maritime
*Does not accept unsolicited demos
Jenni Sperandeo, President

DCD2
New York, NY
Email: info@dcd2records.com
Web: dcd2records.com

DEEP ELM RECORDS
Maui, HI
808-214-4407
Email: info@deepelm.com
Web: deepelm.com, deepelm.com/submit
Styles/Specialties: indie rock, emo, punk, pop, atmospheric, slowcore, alt-country, instrumental
John Szuch, A&R

DEEP SOUTH ENTERTAINMENT
P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: hello@deepsouthentertainment.com
Web: deepsouthentertainment.com
Styles/Specialties: rock
*See website for demo submission policy
Steve Williams, A&R

Additional location:
P.O. Box 121975
Nashville, TN 37212
615-953-4800

DEF JAM (Universal)
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-4000
Web: defjam.com
*No unsolicited material
Chelsea Blythe, SVP, A&R
Noah Preston, VP, A&R

COMPILED BY ROBIN ROSE

DEF JAM (NY)
1755 Broadway – 7th Floor
New York, NY 10019
212-333-8000
Email: steve.carless@umusic.com
Web: defjam.com
Styles/Specialties: hip-hop, rap, urban, R&B
*No unsolicited materia
Steve Carless, Sr. Dir VP

DEFEND MUSIC, INC.
1667 N. Main Street
Los Angeles, CA 90012
323-305-7315
Email: russell@defendmusic.com
Web: defendmusic.com
*We do not Accepts unsolicited material
Russell Nygaard, A&R

DELICIOUS VINYL RECORDS
6607 Sunset Blvd.
Los Angeles, CA 90028
323-464-7467
Email: contact@deliciousvinyl.com
Web: deliciousvinyl.com
*No unsolicited material
Michael Ross, A&R/Owner

DELMARK RECORDS
4121 N. Rockwell
Chicago, IL 60618
773-539-5001
Email: delmark@delmark.com
Web: delmark.com
Styles/Specialties: blues and jazz
Elbio Barlari, VP & Artist Director

DIM MAK RECORDS
724 South Spring St.
Los Angeles, CA 90014
Email: admin@dimmak.com
Web: dimmak.com
Styles/Specialties: edm, pop

DINE ALONE RECORDS
864 Eastern Ave.
Toronto, ON Canada
416-585-7885
Email: info@dinealonerecords.com
Web: dinealonerecords.com
Styles/Specialties: Various, including rock, indie, punk, R&B, hip-hop, post hardcore and emo
Roster: Moneen, Streets of Laredo, the Flatliners, Vanessa Carlton, New Swears, the Lumineers
Joel Carriere, Founder-Owner, A&R

DISCHORD RECORDS
3819 Beecher St., N.W.
Washington, DC 20007
703-351-7507
Email: dischord@dischord.com
Web: dischord.com
Styles/Specialties: punk rock

DOMO MUSIC GROUP
11022 Santa Monica Blvd, #300
Los Angeles, CA 90025
310-966-4414
Email: newtalent@domomusicgroup.com
Web: domomusicgroup.com
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*We accept unsolicited material. See website for details

D'MAR ENTERTAINMENT, INC.
7723 Tylers Pl. Blvd., Ste. 275
West Chester, OH 45069
513-617-2392
Web: dmarmusic.com
Styles/Specialities: smooth jazz, R&B, gospel
*Accepts unsolicited material

DRAG CITY RECORDS
P.O. Box 476867
Chicago, IL 60647
312-455-1015 Fax 312-455-1057
Email: radio@dragcity.com
Web: dragcity.com
Styles/Specialties: rock, hard rock, experimental
*Does not accept Demos

DUALTONE RECORDS
3 Mcferrin Ave.
Nashville, TN 37206
615-320-0620
Email: info@dualtone.com
Web: dualtone.com
Styles/Specialties: country, rock

ELEKTRA
1633 Broadway 10th & 11th Floor
New York, NY 10019
212-707-2130
Web: elektramusicgroup.com
Johnny Minardi, VP, A&R

Additional location:
3400 W. Olive Ave.
Burbank, CA 91505
818-238-2200

EMI CHRISTIAN MUSIC GROUP (CMG)
101 Winners Circle N
Brentwood, TN 37027
800-877-4443, 615-371-6980
Email: radio@capitolcmg.com
Web: capitolchristianmusicgroup.com
*No unsolicited material

EMI MUSIC GROUP
(See Universal Music Group)
Web: universalmusic.com
*No unsolicited material

ENTERTAINMENT ONE MUSIC
2700 Pennsylvania Ave.
Suite 1000
Santa Monica CA 90404

Additional locations:
4201 Wilshire Blvd.
Suite 400
Los Angeles, CA 90010

11-13 East 26th Street
New York, NY 10010

Renegade83
15301 Ventura Blvd, Bldg. D
Suite 350
Sherman Oaks, CA 91403

134 Peter St.
Suite 700
Toronto, Ontario, Canada

EPIC
10202 W. Washington Blvd.
Culver City, CA 90232
310-272-2220
Web: epicrecords.com
Contact: Ezekiel Lewis, EVP & Head of A&R, Jermaine Pegues, VP A&R, Patrick Afeku, Sr. Director A&R
*No unsolicited material
Styles/Specialties: Various, including pop, R&B, rock and hip-hop
Distribution: Sony Music Entertainment
Roster: DJ Khaled, Judas Priest, Meghan Trainor, Sade, Travis Thompson, Jez Dior, Jidennam, (see website)

EPITAPH / ANTI (WMG)
2798 Sunset Blvd.
Los Angeles, CA 90026
213-355-5000
Email: radio@epitaph.com
Web: epitaph.com
Styles/Specialties: alternative rock, post-hardcore, punk rock, hip-hop, metalcore
*Accepts unsolicited material. See website for instructions
Chris Foitel, SR VP

EQUAL VISION
P.O. Box 38202
Albany, NY 12203-8202
518-458-8250
Email: music@equalvision.com
Web: equalvision.com
Dan Sandshaw, GM/A&R
*accept unsolicited submission

FAT POSSUM RECORDS
P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com
Styles/Specialties: indie
*Accepts unsolicited material
Matthew Johnson, President
Bruce Watson, Director, A&R

FAT WRECK CHORDS
2196 Palou Ave.
San Francisco, CA 94124
415-284-1790
Web: fatwreck.com
Styles/Specialties: punk

FAVORED NATIONS RECORDS
17328 Ventura Blvd, #165
Encino, CA 91316
Email: info@favorednations.com
Web: favorednations.com
Styles/Specialties: all styles welcome

FEARLESS RECORDS
5870 W. Jefferson Blvd., Studio E
Los Angeles, CA 90016
310-730-6655
Email: cody@fearlessrecords.com
Web: fearlessrecords.com
Styles/Specialties: pop-punk, punk rock, emo, alternative rock, post-hardcore
*Accepts unsolicited material. See website for instructions
Bob Becker, Owner/A&R

FERVOR RECORDS
1810 W. Northern Ave., Ste. A-9
Box 186
Phoenix, AZ 85021
602-870-1788
Email: info@fervor-records.com
Web: fervor-records.com
Styles/Specialties: vintage, new indie
*We do not accept unsolicited submissions
Jeff Freundlich, Exec. Producer

FIRE TOWER ENTERTAINMENT
Located in West Hollywood, CA
Email: artists@firetowerent.com
Website: firetowerent.com
Contact: Evan Griffith/Ruth Nichols
Styles: Pop, Indie
Clients: Wesley Stromberg, Michael Blum, Sophie Ann. full roster on website
Services: Artist Management, A&R consulting, horn contracting
*Accepts unsolicited material

FONOVISA
(Universal Music Group)
Woodland Hills, CA
Web: universalmusica.com
*Accepts unsolicited material

FUNZALO RECORDS
P.O. Box 2518
Agoura Hills, CA 91376
520-628-8655
Email: dan@mikesmanagement.com
Web: funzalorecords.com
Michael J. Lembo, President
Dan Agnew, General Manager

GEARHEAD RECORDS
P.O. Box 2375
Elk Grove, CA 95759
916-897-2451
Email: info@gearheadrecords.com
Web: gearheadhq.com
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockabilly and sleaze metal
*No unsolicited material
Michelle Haunold, President

GEFFEN
See Interscope

GLASSNOTE RECORDS
770 Lexington Ave
New York, NY 10065
646-214-6000
Contact: michael@glassnotemusic.com
Web: glassnotemusic.com

GOGIRLSMUSIC.COM
Email: gogogirlsmusic@gmail.com
Web: gogirlsmusic.com
Styles/Specialties: all genres
*The oldest and largest online community of indie women in music
Madalyn Sklar, A&R

HOLLYWOOD RECORDS – LOS ANGELES
500 S. Buena Vista St., Old Team Bldg.
Burbank, CA 91521
818-560-5670
Email: hollywoodrecords@gmail.com
Web: hollywoodrecords.com
*No unsolicited material, No MP3s
Mike Daly, Exec. Director, A&R

HOPELESS RECORDS
15918 Arminta St.
Van Nuys, CA 91406-1806
818-997-0444
Email: information@hopelessrecords.com
Web: hopelessrecords.com
Eric Tobin EVP, Business Dev. & A&R

ISLAND RECORDS
(UMG)
2220 Colorado Ave
Santa Monica, CA
888-583-7176
Contact: Darcus Beese, President
Web: universalmusic.com/label/island-records

INTERSCOPE
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-1000
Email: sam.riback@umusic.com
Web: interscoperecords.com
*No unsolicited material
Nicole Wyskoarko, EVP and Co-Head of A&R
Aaron "Dash" Sherrod, President of Urban A&R

IPECAC RECORDINGS
Email: info@ipecac.com
Web: ipecac.com, facebook.com/ipecac
Distribution: Fontana
Roster: Fantomas, Melvins Big Band, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio
Greg Werckman, A&R

JAGGO RECORDS, LLC
515 Flower St.
18th Street
Los Angeles, CA 90071
323-850-1819
Email: jaggo@jaggo.com
Web: jaggo.com
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World
*Unsolicited material accepted

K RECORDS
P.O. Box 7154
Olympia, WA 98507
360-786-1594
Email: promo@krecs.com
Web: krecs.com
Roster: Kimya Dawson, the Curious Mystery, the Blackouts
Calvin Johnson, Owner

KOBALT MUSIC
Los Angeles
926 N Sycamore Ave
Suite 700
Los Angeles, CA 90038
+1 (310) 967 3087
Email: info@kobaltmusic.com
Web: kobaltmusic.com

Additional locations:
2 Gansevoort St. – 6th Fl
New York, NY 10014
212-247-6204
Bob Bortnick, SVP, Creative

907 Gleaves St., Ste. 101
Nashville,TN 37203
615-321-8585

2100 Ponce De Leon Blvd
Suite 1230
Coral Cables, FL 33134
305-456-1624

The River Building
5th Floor, Goldings House,
Hays Galleria, 2 Hays Lane,
London, SE1 2HB

LITTLE FISH RECORDS
P.O. Box 19164
Cleveland, OH 44119
216-481-1634
Email: littlefishrecords@gmail.com
Web: littlefishrecords.com
Styles/Specialties: roots reggae, jam band, jazz, pop
*Accepts unsolicited material
Lawrence Koval, President, Artist Mgmt

LIZARD SUN ENTERTAINMENT
San Pedro, CA
310-505-3958
Email: Floyd@lizardsunentertainment.com
Web: facebook.com/lizardsunentertainment, cliffmorrison.com
Roster: Cliff Morrison
Floyd Bocox, CEO

LOVECAT MUSIC
P.O.Box 548, Ansonia Station
New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com
Styles/Specialities: rock, country, folk
*No unsolicited material

MACK AVENUE
18530 Mack Ave., Unit #299
Grosse Pointe Farms, MI 48236
888-640-6225
Email: info@mackavenue.com
Web: mackavenue.com
Styles/Specialties: jazz

MALACO RECORDS
3023 W. Northside Dr.
Jackson, MS 39213
601-982-4522, 800-272-7936
Email: demo@malaco.com
Web: malaco.com
Styles/Specialties: gospel, R&B, spoken word, jazz, blues, soul
*No unsolicited material
Tommy Couch, Jr., President/R&B, A&R
Wolf Stephenson, VP, A&R
Matt Kivett, Director, Gospel

MATADOR RECORDS
134 Grand Street
New York, NY 10013
212-995-5882 Fax 212-995-5883
Email: store@matadorrecords.com
Web: matadorrecords.com
Styles/Specialties: all styles
*No Unsolicited Material
Jake Whitener, Director of A&A

Additional location:
17-19 Alma Rd.
London, SW18 1AA U.K.
+020-8875-6200

MERGE RECORDS
409 E. Chapel Hill St
Chapel Hill, NC 27514
919-688-9969
Email: merge@mergerecords.com
Web: mergerecords.com
Styles/Specialties: alt-rock
Roster: See website for roser

MEROKE SKY RECORDS
Van Nuys, CA
818-427-2712
Styles/Specialties: folk/rock/Americana/Country
Roster: Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Andrew Wraith, Matt Michenzie
Mike Giangreco, A&R

METAL BLADE RECORDS
5632 Van Nuys Blvd., #1301
Sherman Oaks, CA 91401
818-597-1964
Email: metalblade@metalblade.com
Web: metalblade.com
Styles/Specialties: heavy metal, progressive, rock
*See website for Demo Submission
Brian Slagel, President

Additional location:
Metal Blade Records GMBH
Friedrichstr.38
73033 Goppingen, Germany

METROPOLIS RECORDS
PO Box 974
Media, PA 19063
Attn: Demos
610-595-9940
Email: demo@metropolis-records.com
Web: metropolis-records.com
Styles/Specialties: electronic, industrial, goth
*Accepts unsolicited material by CD or CD-R

MILAN ENTERTAINMENT
Sherman Oaks, CA
Email: jc.chamboredon@milanrecords.com
Web: milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MINT RECORDS
P.O. Box 3613, M.P.O.
Vancouver, BC Canada V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com
Roster: Duotang, Duplex, Fanshaw, Hot Panda, Immaculate Machine
Styles/Specialties: indie
*Send demos via mail

MOM + POP RECORDS
Web: momandpopmusic.com
Email: digital@momandpopmusic.com
Roster: Tom Morello, Sleater-Kinney, Sleigh Bells, Courtney Barnett
Hannah Gross, VP and Head of West Coast A&R

MORPHIUS RECORDS
100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: david@morphius.com
Web: morphius.com
Styles/Specialties: rock, punk, hip-hop, experimental

MOTOWN
1750 North Vine Street
Hollywood, CA 90028
Web: motownrecords.com
*No unsolicited material accepted

MRG RECORDINGS
Los Angeles, CA
310-629-9782
Email: info@mrgrecordings.com, submission@mrgrecordings.com
Web: mrgrecordings.com
Styles/Specialties: rock, electronic, ambient, folk

NETTWERK RECORDS
1675 West 2nd Ave, 2nd Floor
Vancouver, B.C. V6J 1H3
604-654-2929
Email: info@nettwerk.com
Web: nettwerk.com
*No unsolicited material
Meg Tarquinio, VP Strategy & A&R (New York
Spencer Kelley, A&R, New York/London)
Marshall Altman, VP, A&R (Nashville)
Mark Abramowitz, Director, A&R (Nashville)
Eric Robinson, Director, A&R (Los Angeles)

Additional locations:
3900 West Alameda Ave, Suite 850
Burbank, Ca 91508
747-241-8619

263 S 4th St.
PO Box 110649
Brooklyn, NY 11211
212-760-1540

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.
119 N. Wahsatch Ave
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Styles/Specialties: all genre styles considered
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Rocky Shaw.
*Unsolicited material through management or lawyer only. Please call or Email before submitting.
Robert A. Case, A&R

NOFACE RECORDS
Phone: 829-285-1849
Email: demos@nofacerecords.com
Web: nofacerecords.com, facebook.com/nofacerecordsofficial
Styles/Specialties: edm, all styles of electronic music including house, dubstep, bigroom, techno, trance, trap, etc.
*Email demos of your unsigned electronic music

NONESUCH RECORDS
1633 Broadway
New York, NY 10019
212-275-4910
Email: info@nonesuch.com
Web: nonesuch.com
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, KD Lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.
Styles/Specialties: jazz, classical, Americana, singer-songwriter, contemporary, world, pop
*No unsolicited material

OGLIO ENTERTAINMENT
3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500
Web: oglio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: the Leftovers, Foreign Globester, Margo Guryan, BigBang, Beatallica, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (the Doors), Ray Manzarek (the Doors), Wisely, Phunk Junkeez, Bouquet of Veal and Ogden Edsl
Carl Caprioglio, President

OH BOY RECORDS
P.O. Box 150222
Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
Styles/Specialties: country
*No unsolicited materials

OMNIVORE RECORDINGS
4470 W. Sunset Blvd., Suite 209
Los Angeles, CA 90027
877-733-3931 Ext. 333
Email: cary@conqueroo.com
Web: omnivorerecordings.com
*Not accepting demos

ORCHARD
23 E. 4th St., 3rd Fl.
New York, NY 10003
212-201-9280
Email: communications@theorchard.com
Web: theorchard.com
Brad Navin, CEO

PAPER GARDEN RECORDS
170 Tillary St., Apt. 608
Brooklyn, NY 11201
Contact: Caleb Olson, Dir. of A&R
Email: caleb@papergardenrecords.com
Web: papergardenrecords.com
Roster: Laura & Greg, Denny Love, The Due Diligence, Hnry Flwr, Big Brutus

POSI-TONE
P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Michael Dease, Doug Webb, Behn Gillette, Brian Charette, Walt Weiskopf, Ed Cherry, David Gibson, Ken Fowser, Art Hirahara, Ralph Bowen
Marc Free, A&R

PPL- ZMI ENTERTAINMENT GROUP, INC
310-962-3873
Email: pplzmi@aol.com
*No unsolicited material accepted

PRA RECORDS
1255 Fifth Ave., Ste. 7K
New York, NY 10029
212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Styles/Specialties: jazz
Distribution: E-1
Patrick Rains, A&R

PRAVDA RECORDS
4245 N Knox, Suite 7
Chicago, IL 60641
773-763-7509
Email: kenn@pravdamusic.com
Web: pravdamusic.com
Styles/Specialties: rockabilly, pop, blues
Distribution: ADA

PRIMARILY A CAPPELLA
P.O. Box D
San Anselmo, CA 94979
415-419-5509
Email: harmony@singers.com
Web: singers.com
Styles/Specialties: a cappella
*Unsolicited material accepted

PUTUMAYO WORLD MUSIC
Attn: A&R
413 Carpenter Rd.
Charlotte, VT 05445
212-625-1400 800-995-9588
Email: info@putumayo.com
Web: putumayo.com
*Accepts unsolicited materials.

RAMP RECORDS
Santa Barbara, CA
Email: info@ramprecords.com
Web: ramprecords.com
Styles/Specialties: eclectic
Roster: Michael McDonald, Jeff Bridges
*No unsolicited material

RCA RECORDS
6363 Sunset Blvd
Los Angeles, CA 90028
Web: rcarecords.com
*No unsolicited material

Additional locations:
25 Madison Ave.
New York, NY 10010
Web: rcarecords.com
*No unsolicited material

9 Derry St. 4th Floor
London, W8 5HY England
Web: sonymusic.co.uk

RED BULL RECORDS
9044 Melrose Ave.
Hollywood, CA 90069
323-606-7680
Email: customercare@redbullrecords.com
Web: redbullrecords.com
*Demo submission accepted

Additional location:
1740 Stewart Street
Santa Monica, CA 90404
310-393-4647

RED HOUSE RECORDS
916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Web: redhouserecords.com

RELAPSE RECORDS
8701 W Chester Pike
Upper Darby, PA 19082
610-734-1000
Email: brian@relapse.com
Web: relapse.com
Styles/Specialties: metal, rock
Rennie Jaffe, VP, A&R

REPUBLIC RECORDS
1755 Broadway, 8th Fl.
New York, NY 10019-3743
212-333-8000
Email: robert.stevenson@umusic.com
Web: republicrecords.com
Rob Stevenson, Exec. VP/ Head of A&R

Additional location:
2220 Colorado Ave. 3rd Fl
Santa Monica, CA 90404-3506
310-865-8470
Email: ben.adelson@umusic.com
Web: republicrecords.com
Ben Adelson, SVP, A&R

REVELATION RECORDS
P.O. Box 5232
Huntington Beach, CA 92615
714-842-7584
Email: webmaster@revhq.com
Web: revhq.com
Styles/Specialties: hardcore, punk, emo
*Unsolicited material accepted

RHYMESAYERS ENTERTAINMENT
2409 Hennepin Ave., S
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com
facebook.com/Rhymesayers
Styles/Specialties: hip-hop/rap
Brent Sayers, CEO

RISE RECORDS
15455 N.W. Greenbrier Pkwy, Ste. 115
Beaverton, OR 97006
Web: riserecords.com
*Accept unsolicited material

ROADRUNNER RECORDS
Warner Bros. Group
1633 Broadway
New York, NY 10019
Email: publicity@roadrunnerrecords.com
Web: elektramusicgroup.com/roadrunnerrecords

ROCKZION RECORDS
673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477 Fax 310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com
Styles/Specialties: Christian and crossover rock

ROIR (say ROAR!)
(Reachout International Records)
Email: accounts@roir-usa.com
Web: roir-usa.com
Styles/Specialties: punk, reggae, rock
*Unsolicited material accepted, but look at our website so you know who we are.

ROUNDER RECORDS
Nashville, TN
629-401-3901
Email: info@rounder.com
Web: rounder.com
*No unsolicited material
Styles/Specialties: roots music

ROUND HILL MUSIC
650 Fifth Ave., Suite 1420
New York, NY 10019
212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Jonnie Davis, SVP, A&R

Additional locations:
Los Angeles, CA
+1 (615) 695-7705

Nashville, TN
818 18th Ave. S, Suite 940
Nashville, TN 37203
+1 (615) 695-7705
Josh Saxe, Associate Director, A&R

ROYNET, THE ROYALTY NETWORK, INC.
224 W. 30th St., Ste. 1007
New York, NY 10001-1077
212-967-4300
Email: drew@roynet.com
Web: krianmusicgroup.com
Drew Witte, A&R

SADDLE CREEK RECORDS
P.O. Box 8554
Omaha, NE 68108
402-558-8208
Email: info@saddle-creek.com
Web: saddle-creek.com
Styles/Specialties: rock, electronica, country rock
*Accepts unsolicited material
Amber Carew, A&R

SHANGRI-LA PROJECTS
P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com
Styles/Specialties: alternative rock
Sherman Willmott, A&R

SIX DEGREES RECORDS
P.O. Box 411347
San Francisco, CA 94141
415-626-6334
Email: publicity@sixdegreesrecords.com
Web: sixdegreesrecords.com
Styles/Specialties: world music, ambient, folk, contemporary classical and intelligent pop music
*No unsolicited material

SKAGGS FAMILY RECORDS
P.O. Box 2478
Hendersonville, TN 37077
615-264-8877 Fax 615-264-8899
Email: bobby@skaggsfamilyrecords.com
Web: skaggsfamilyrecords.com
Contact: Ricky Skaggs, Charlotte Scott

SO MUCHH NOISE URBAN (SMN)
Atlantic Records
212-707-2000
Email: Somuchhnoise@gmail.com
Genre Styles: Rap/Hip-Hop/ R&B/ R&B
Submissions: Accepts Demos and Unsolicited for Urban genres only
Sarah Hall, President of A&R

SO MUCHH NOISE Recordings (SMN)
Atlantic Records
Email: Somuchhnoise@gmail.com
323-577-7677
Genre Styles: Rap/Hip-Hop/ Pop/ Country/ R&B/ Dancehall/ Kids Bop/ Gospel and ALL
Submissions: Accepts all Demos, Unsolicited for all genres
Chris Jones, Vice President of A&R

SONIC SAFARI MUSIC / JONKEY ENTERPRISES
663 W. California Ave.
Glendale, CA 91203
818-242-4034
Email: chuck@sonicsafarimusic.com
Web: sonicsafarimusic.com
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Chuck Jonkey, A&R

SST
P. O. Box 1
Taylor, TX 76574
206-309-5331
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk progressive rock
*Unsolicited material accepted

STEF ANGEL MUSIC GROUP
310-388-5880
Email: info@stefangelmusic.com
Web: stefangelmusic.com
Contact: Stefaniah McGowan, Exec. Music Producer, A&R
Accepts unsolicited material
Email to: musicsubmission@stefangelmusic.com

SUB POP RECORDS
2013 4th Ave., 3rd Fl.
Seattle, WA, 98121
206-441-8441
Email: info@subpop.com
Web: subpop.com
*Accepts unsolicited materials
Tony Kiewel, Head, A&R

SUMERIAN RECORDS
3330 Cahuenga Blvd. W. #500
Los Angeles, CA 90068
424-832-7275
Email: info@sumerianrecords.com
Web: facebook.com/SumerianRecords
Ash Avildsen, President

SURFDOG RECORDS
1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: demo@surfdog.com
Web: surfdog.com
Styles/Specialties: rock
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, Dave Stewart, the Wylde Bunch, Burning of Rome
*Unsolicited material accepted
Scott Seine, A&R

THIRD MAN RECORDS
623 7th Ave. S.
Nashville, TN 37203-4601
615-891-4393
Email: Nashvillestore@thirdmanrecords.com
Web: thirdmanrecords.com
Styles/Specialties: Various genres, specialize in vinyl records pressing
Roster: Jack White, the Dead Weather, Olivia Jean, the Raconteurs, the White Stripes, Wanda Jackson, Wolf Eyes, Karen Elson
Jack White, Founder
Ben Swank, Co-Founder

THUMP RECORDS
P.O. Box 9605
Brea, CA 92822
909-595-2144
Email: customersupport@thumprecords.com
Web: thumprecords.com
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
*Unsolicited material accepted

TOOTH & NAIL
P.O. Box 12698
Seattle, WA 98111-4698
Web: toothandnail.com

TRIPLE CROWN RECORDS
P. O. Box 222132
Great Neck, NY 11022
Email: info@triplecrownrecords.com
Web: triplecrownrecords.com
Fred Feldman, President

UNIVERSAL MUSIC GROUP
2220 Colorado Ave., 3rd Fl.
Santa Monica, CA 90404
310-865-4500
Web: universalmusic.com

URBAN & LAZAR
Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialities: indie rock, alternative, singer-songwriter
*We do not accept unsolicited material

VANGUARD RECORDS (Concord)
5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
310-385-4455
Email: info@vanguardrecords.com
Web: vanguardrecords.com
Syles/Specialties: jazz, folk music
*No unsolicited material

VERVE MUSIC GROUP-UMG
Santa Monica, CA
Email: contact@vervemusicgroup.com, ververecords@umgstores.com
Web: ververecords.com
universalmusic.com
Styles/Specialties: jazz, adult contemporary, classical
*No unsolicited material

VICTORY RECORDS
346 N. Justine St., 5th Fl.
Chicago, IL 60607
312-666-8661
Email: contact@anothervictory.com
Web: victoryrecords.com
Styles/Specialties: rock, punk, metal
Tony Brummel, Founder
*Accepts unsolicited demos

VIRGIN RECORDS
(see Capitol Music Group)

WARNER BROS. NASHVILLE
20 Music Sq. E.
Nashville, TN 37203
615-748-8000
Email: nashville.ar@wbr.com
Web: warnermusicnashville.com
*No unsolicited material
Scott Hendricks, Exec. VP, A&R
Cris Lacy, Exec. VP, A&R

WARNER RECORDS
777 S Santa Fe Ave
Los Angeles, CA 90021
818-846-9090
Web: warnerbrosrecords.com
*No unsolicited material
Karen Kwak, EVP Head of A&R
Ericka Coulter SVP, A&R

WARNER MUSIC GROUP
1633 Broadway
New York, NY 10019
212-275-2000
Web: wmg.com
*No unsolicited material
Mike Caren, President Worldwide, A&R

WARNER MUSIC LATINA
555 Washington Ave., 4th Fl.
Miami Beach, FL 33319
305-702-2200 Fax 305-266-8771
Email: gabriella.martinez@wmg.com
Web: facebook.com/warnermusiclat
*No unsolicited material
Gabriella Martinez, VP Marketing

WICKED COOL RECORDS
434 6th Ave., Ste. 6R
New York, NY 10011
347-229-2960
Email: info@wickedcoolrecords.com
scott@wickedcoolrecords.com
Web: wickedcoolrecords.com
Styles/Specialties: garage rock

WILD RECORDS
Web: wildrecordsusa.com
Styles: rockabilly, blues, surf, garage and soul.
Reb Kennedy, President, Founder

MUSIC CONNECTION

Directory of Music Attorneys

Never sign anything until you have a qualified legal pro look over it first. Expert legal advice is essential to any successful career, and this exclusive MC list updated for 2024 will help you connect with an attorney who can advocate for you.

ALABAMA

ADAMS AND REESE, LLP
Regions Harbert Plaza
1901 6th Ave. N., Ste. 3000
Birmingham, AL 35203
205-250-5000
Web: adamsandreese.com
Specialty: Entertainment Law, Music Law, Intellectual Property

Additional location:
RSA Battle House Tower
11 N. Water St., Ste. 23200
Mobile, AL 36602
251-433-3234

M.S. McNAIR
2151 Government St.
Mobile, AL 36606
251-450-0111
Email: msm@mcnair.com
Web: msmcnairlaw.com
Contact: Michael S. McNair
Specialty: Contracts

ALASKA

DAVIS WRIGHT TREMAINE, LLP
188 W. Northern Lights Blvd.
Anchorage, AK 99503-3985
907-257-5300 Fax 907-257-5399
Email: jondawon@dwt.com
Web: dwt.com
Contact: Jon Dawon
Specialty: Litigation

DORSEY & WHITNEY LLP
1031 W. 4th Ave., Ste. 600
Anchorage, AK 99501-5907
907-276-4557
Email: mills.mike@dorsey.com
Web: dorsey.com
Contact: Michael Mills, Partner
Specialty: Intellectual Property

PERKINS COIE
1029 W. 3rd Ave., Ste. 300
Anchorage, AK 99501-1981
907-279-8561 Fax 907-276-3108
Email: sGillstrm@perkinscoie.com
Web: perkinscoie.com
Contact: Sarah C. Gillstrom, Partner
Specialty: LItigation

ARIZONA

LEWIS ROCA ROTHGERBER CHRISTIE, LLP
201 East Washington St., Suite 1200
Phoenix, AZ 85004
602-262-5311, 602-262-5747
Email: mcurry@lewisroca.com
Web: lewisroca.com
Contact: Michael J.Curry, Partner
Specialty: Intellectual Property, Trademarks and Copyrights

PERKINS COIE
2901 N. Central Ave., Ste. 2000
Phoenix, AZ 85012-2788
602-351-8000 Fax 602-648-7000
Email: JEverettGarcia@perkinscoie.com
Web: perkinscoie.com
Contact: Jessica L. Everett-Garcia, Partner
Specialty: Trademark Law, Intellectual Property

SANDERS & PARKS, PC
3030 N. 3rd St., Ste. 1300
Phoenix, AZ 85012
602-532-5600
Web: sandersparks.com
Specialty: Intellectual Property

SNELL & WILMER
One Arizona Center
400 E. Van Buren St., Ste. 1900
Phoenix, AZ 85004-2202
602-382-6000 Fax 602-382-6070
Email: info@swlaw.com
Web: swlaw.com
Specialty: Intellectual Property

Additional location:
One S. Church Ave., Ste. 1500
Tucson, AZ 85701-1630
520-882-1200 Fax 520-884-1294

WILLIAM D. BLACK, LAW OFFICES OF
Great American Tower
20 East Thomas Road
Ste. 2200
Phoenix, AZ 85012
480-680-8519, 844-224-0054
Web: billblacklawfirm.com

Additional location:
Kierland Corporate Center
7047 E. Greenway Pkwy., Ste. 250
Scottsdale, AZ 85254
480-699-6888

ARKANSAS

CARVER LAW
Pleasant Valley Corp. Center, Ste. 800
2024 Arkansas Valley Dr.
Little Rock, AR 72212-4147
501-224-1500
Email: Sdc@arkpatent.com
Web: arkpatent.com
Specialty: Intellectual Property

ROSE LAW FIRM
120 E. 4th St.
Little Rock, AR 72201-2893
501-375-9131 Fax 501-375-1309
Email: info@roselawfirm.com
Web: roselawfirm.com
Specialty: Intellectual Property

WRIGHT, LINDSEY & JENNINGS, LLP
200 W. Capitol Ave., Ste. 2300
Little Rock, AR 72201
Phone: (501) 371-0808
Email: jdoughtery@wlj.com
Web: wlj.com
Contact: J. Charles Dougherty
Specialty: Intellectual Property

Additional location:
3333 Pinnacle Hills Pkwy., Ste. 510
Rogers, AR 72758
479-986-0888

CALIFORNIA

ABRAMS, GARFINKEL, MARGOLIS, BERGSON, LLP
3900 West Alameda Ave., Suite 2100
Burbank, CA 91505
310-300-2900
Email: info@agmblaw.com
Web: agmblaw.com

Additional locations:
1430 Broadway, 17th Fl.
New York, NY 10018
212-201-1170

225 Broadhollow Rd., Ste. 102
Melville, NY 11747
516-986-2745

AKIN, GUMP, STRAUSS, HAUER & FELD, LLP
1999 Avenue of the Stars, Ste. 600
Los Angeles, CA 90067
310-229-1000
Email: losangelesinfo@akingump.com
Web: akingump.com

Additional locations:
One Bryant Park
Bank of America Tower
New York, NY 10036
212-872-1000
Email: newyorkinfo@akingump.com

100 Pine Street
Suite 3200
San Francisco, CA 94111-5218 US
415-765-9500
Email: sanfranciscoinfo@akingump.com

4 Park Plaza
Suite 1900
Irvine, CA 92614-2585
949-885-4100
Contact: Paul Lin, Partner
Email: pclin@akingump.com

ARNOLD & PORTER
777 S. Figueroa St., 44th Fl.
Los Angeles, CA 90017
213-243-4000 Fax 213-243-4199
Web: arnoldporter.com
Specialty: All areas, intellectual property/tech.
*No unsolicited material

Additional locations:
Three Embarcadero Center, 10th Fl.
San Francisco, CA 94111
415-471-3100 Fax 415-471-3400

3000 El Camino Real
Five Palo Alto Square, Ste. 500
Palo Alto, CA 94306-3807
650-319-4500

TERRY B. BATES
Reed Smith, LLP
355 South Grand Avenue, Suite 2900
Los Angeles, CA 90071
213-457-8012
Email: tbates@reedsmith.com
Web: reedsmith.com
Specialty: entertainment media

LEE JAY BERMAN
The Mediation Offices of Lee Jay Berman
4640 Admiralty Way
Suite 500
Marina del Rey, 90292
310-593-9905
Email: info@leejayberman.com, leejay@mediationtools.com
Web: LeeJayBerman.com

BEVERLY HILLS BAR ASSOCIATION
9420 Wilshire Blvd., 2nd Fl.
Beverly Hills, CA 90212
310-601-2422
Email: info@bhba.org
Web: bhba.org

BLAKE & WANG, P.A.
1801 Century Park E., 24st Fl.
Los Angeles, CA 90067
Web: filmtvlaw.com
Specialty: Entertainment Law, Music Law, Film and TV Law

Additional location:
1 Sansome Street
35th Floor
San Francisco CA, 94104
415-869-8832

BLOOM, HERGOTT, DIEMER, ROSENTHAL, LAVIOLETTE & FELDMAN SCHENKMAN & GOODMAN, LLP
150 S. Rodeo Dr., 3rd Fl.
Beverly Hills, CA 90212
310-859-6800
*No unsolicited material

BRET D. LEWIS, LAW OFFICES OF
Santa Monica Wellesley Plaza
12304 Santa Monica Blvd., Ste. 107A
Los Angeles, CA 90025
310-207-0696 Fax 310-362-8424
Email: bdlawyager@gmail.com
Web: blewislaw.com

CALIFORNIA LAWYERS FOR THE ARTS
12304 Santa Monica Blvd, Ste 304
Los Angeles, Ca 90025
888-775-8995, 310-207-0001
Email: losangeles@calawyersforhearts.org
Web: calawyersforthearts.org
Specialty: Lawyer Referral Service, Mediation/Arbitration
*Additional offices in Sacramento and San Francisco and San Diego

CHRISTOPHER J. OLSEN, LAW OFFICES OF
3075 E. Thousand Oaks Blvd., Ste. 100
Westlake Village, CA 91362
805-557-0660 Fax 805-491-8324
Email: chris@chrisolsenlaw.com
Web: chrisolsenlaw.com
Practice Areas: Entertainment Law, Music Law, Contract Negotiation, Business and Transactional Matters, Civil Litigation. 30 years experience
Specialty: Studio and Performance Bass Player. I share musicians' concerns because I am one.

D. BURGUNDY MORGAN, ESQ. ONE LLP
23 Corporate Plaza Drive
Suite 150
Newport Beach, CA 92660
949-502-2870, 310-258-5081
Email: bmorgan@onelip.com
Web: onellp.com
Contact: D. Burgundy Morgan, Esq.
Specialty: Entertainment Law

Additional location:
400 Corporate Point
Suite 300
Culver City, CA90230
310-866-5157

DEAN SHELDON SERWIN
1107 Fair Oaks Ave., #848
South Pasadena, CA 91030-3311
323-465-1735
Email: dean@deanserwin.com
Web: deanserwin.com
Specialty: Full-service for entertainment industry, including records, publishing, online, video game, film and television, management, licensing, trademark, music clearance. Selected "shopping"

DIJULIO LAW GROUP
330 N. Brand Blvd., Ste. 702
Glendale, CA 91203
818-502-1700
Email: rdd@dijuliolaw.com
Web: dijuliolawgroup.com
Specialty: Record contracts, music publishing, licenses

Additional location:
6 Woodard Ave.
Absarokee, MT 59001

DONALDSON CALLIF PEREZ
5600 West Adams Boulevard, Suite 300
Los Angeles, CA 90016
310-277-8394 Fax 310-277-4870
Email: Mdonaldson@dcp.law
Web: donaldsoncallif.com/attorneys
*No unsolicited material

DONALD S. PASSMAN
Gang, Tyre, Ramer & Brown, Inc.
132 S. Rodeo Dr., Ste. 306
Beverly Hills, CA 90212-2414
310-777-4800
Email: don@donpassman.com
Web: donpassman.com/about-donald-s-passman
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How Streaming Killed Music Store Culture & Three Ways Technology Can Help Revive it

Not so long ago, stepping into a brick-and-mortar music retailer was a vibrant human experience. The unmistakable aroma of vinyl, the rows of colorful album covers, the hum of distant speakers, all combined to create a unique sensory experience.

In addition to that immersive sensory experience, music stores also provided meaningful communal interactions. Record stores and music shops were places where fans congregated, discussed, debated, hunted for new tunes and unearthed lost tracks together. They were places where passionate salespeople shared wisdom and set fans on a course to musical discovery.

However, as groundbreaking advancements in technology such as social media have emerged over the last few decades, the music industry has incurred losses (R.I.P., *MTV News*). And with the advent of arguably the most impactful technology in recent memory —digital streaming—physical music retailers and their accompanying music store culture have faded.

This is not to say streaming hasn't been a boon. The technology has been hugely important for the industry overall, improving global accessibility to music, making it infinitely easier for smaller artists to spread their songs and eliminating the majority of music piracy. And though these benefits have been significant, it is important to also be honest about some of streaming's shortcomings (in this case through analogies!) so that we can make changes and continue improving the industry.

Here are three music store analogies to help improve the streaming experience for the benefit of all music fans.

End the Silence in the Digital Aisles

Today, navigating a streaming platform feels like stepping into a music store, albeit one with a significant twist—you can't speak to anyone.

Just as people once roamed the shelves of a retailer, they now scroll through endless digital playlists and artist profiles. In the music store scenario, finding your next beloved album or artist often led to animated conversations and discussions, celebrations or debates. However, in the virtual aisles of streaming services, there is only silence as there is no way to communicate with one another within each respective app.

It seems a simple tool, but Spotify, Apple, Tidal and other streaming services all lack chat functions. The dearth of this basic feature dulls the thrill of discovery, prevents users from freely exchanging their thoughts on music in real-time and overall creates a more isolated experience. In the analog era, a trip to the record store was a social event. It was a place where you could talk with fellow music enthusiasts, share your latest discoveries and maybe even win an argument. Today, those encounters seem like a distant memory.

Simple chat features can revive the sense of community that music stores fostered and encouraged.

Cross-Platform Functionality, Please

We've established that sharing or discussing music with others who use the same streaming service can be frustrating. Taking that step further, trying to share music with people who use a different streaming service sometimes feels impossible.

With several streaming platforms available —Apple, Spotify, Tidal, Amazon and a multitude of others—music fans can choose the service they like best based on a variety of factors. However, with each service relying on its own unique programming, even sending links to songs or artists via SMS or iMessage is futile, as these links lead to dead ends for people who use different streaming platforms. The digital music world has become a series of walled gardens, and the once seamless act of sharing music has been hindered by these high digital walls.

The solution? Resorting to sending screenshots (a throwback to the dark ages?) or YouTube video links to share songs. This process is the digital equivalent of finding an album in a music store, spotting your friend in another store across the road, and desperately crafting a handmade sign to press against the window, urging your friend to check out that album.

Let's tear down the barriers between music services and enable cross-platform functionality.

Allow Listeners to Provide Feedback to Our A.I. Guides

The decline of record store culture isn't solely about the loss of interaction between friends and fellow enthusiasts. It's also about the way we discover music and the role of A.I.

In the heyday of vinyl and CDs, passionate store clerks would eagerly offer recommendations based on people's taste, introducing them to new artists and genres they might never have explored otherwise. These experts provided a vital connection between the music and the listener, enhancing the overall experience.

Nowadays, streaming platforms utilize algorithms and artificial intelligence to curate playlists and make recommendations. While these algorithms have the advantage of vast libraries at their disposal, the personal touch is conspicuously absent. Algorithms often get stuck in feedback loops and listeners lack the ability to provide detailed feedback, which oftentimes leads to poor recommendations.

Empowering users with tools to prompt their discovery algorithms and provide real-time feedback on recommendations and insights into their musical taste (beyond just thumbs up or down) will create a more fulfilling experience.

In the age of digital music streaming, the sense of community, the thrill of discovery and the human touch that defined record store culture have faded. While the convenience and accessibility of streaming cannot be denied, we must recognize the profound impact it has had on our musical experience.

It's time to reimagine how we can reintroduce those elements of connection and discovery into our digital music landscape.

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